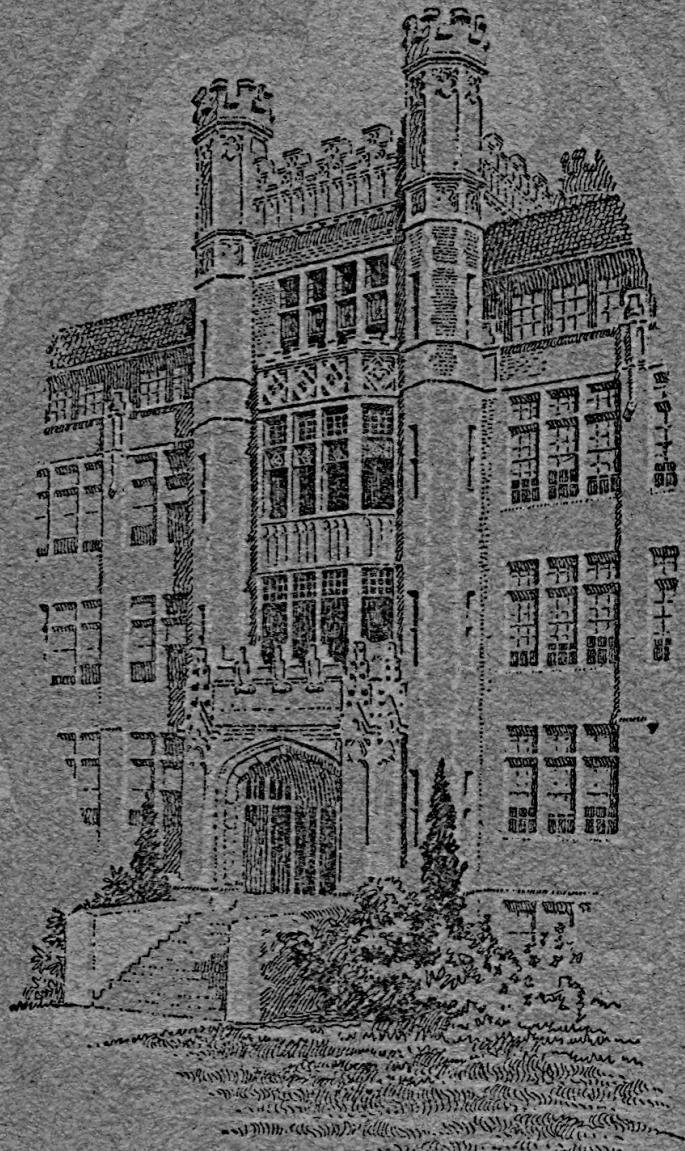


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*Woman's Institute  
of Domestic Arts & Sciences  
Scranton, Pa.*

# *Embroidery Stitches*

*Part One*

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**TO THE STUDENT:**

Decorating clothes and household linens by means of stitches has long been a cherished art. Nations have become noted for their fine needlework and individuals have been made happy and have acquired life-long occupations through this art.

To make beautiful stitches requires an interest in the work sufficient to insure neatness and accuracy, as well as great enough to inspire much practice in the use of the needle and the placing of the thread. The more practice you have in embroidery work, the more definite the perfection and the more valued the result.

But interest and skill are not the only essentials. Artistic arrangement and daintiness are especially desirable in embroidery work. This Book comes to make you master of the technique of stitches, but fashion largely determines the color, design, and arrangement of all needlework. So we urge you to refer often to art needlework fashion books and to visit art needlework shops and departments in stores for ideas and suggestions as to design, fabric, and thread for specific results.

M. B. P.

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# EMBROIDERY STITCHES (PART 1)

## GENERAL INFORMATION

### HAND EMBROIDERY

1. By **hand embroidery** is meant the application of thread to material in ornamental effect by means of a needle. The uses of hand embroidery are so varied and so extensive that to define its purpose definitely would be impossible. It is work that has existed since the earliest times—in fact, ever since fish-bone and thorn needles were replaced with steel ones—and it is work that grows more beautiful, and perhaps more unique and exquisite in design and more simple to perform, as time goes on.

The demand for hand embroidery never diminishes; indeed, this ornamental work seems to increase in popularity each season, and there is no reason why it should not. It provides an easy, inexpensive way in which to add to garments and the like artistic touches that seemingly cannot be acquired in any other way.

2. Hand embroidery imparts to even the simplest garments a certain tone that bespeaks thought of detail and love of the beautiful in the wearer. A line of a song sung by our grandmothers—"Designs of beauty, stitches perfect, make this work a pleasure worth while"—applies strikingly to needlework of today, for, truly, the manipulation of the needle seems to be a woman's true art—one that she can apply as freely as a landscape artist does his paints and brushes.

Needlework aids in the cultivation of accuracy, neatness, and a love for the harmonious and beautiful as much as any other one thing, and as it does all this and gives material results in return there is no reason why every woman should not aspire to be clever with the

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needle. The old adage, "Dainty garments are daintier when touched by milady's needle," holds good at all times, and the woman of today cannot afford to have it said that the woman of yesterday was more skilled with the needle.

Embroidery stitches may be used advantageously on lingerie, on clothes for infants and children, on aprons, on fancy work, and on household linens; and there are, in addition, many stitches that may be used with good effect in dress decoration, provided they are judiciously applied.

**3.** To teach the correct way of making embroidery stitches, as well as to demonstrate their uses, is the chief purpose of these lessons on embroidery stitches. Designs in embroidery and the way in which they are used change to correspond with fashion changes, but the stitches themselves do not change. It seems queer that Dame Fashion should take the time required to develop certain modes in fancy work of this kind; nevertheless, such is the case. Many clever designs are brought forth each season by persons engaged in style creation, as they must keep the art of embroidery progressing along with other lines of industry. In face of all this, however, when a good working knowledge of the different embroidery stitches is obtained, pleasing results may be brought forth with little effort, for, as is true of other things, when the correct way of making the different embroidery stitches is once understood, each stitch may be easily recognized when seen in fashion publications and embroidery pattern books and the work carried out with ease.

**4.** To assist the beginner in proceeding intelligently in the making of hand embroidery, the tools and materials, including the transfer patterns, or designs for embroidery work, receive attention first. Then follows a discussion of the various embroidery stitches, from simple ones to those which are elaborate, as well as information regarding the care of such work. The ease with which hand embroidery can be made as the little intricacies are mastered should encourage every beginner, making the art of embroidering one that is both fascinating and profitable.

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### EMBROIDERY TOOLS AND MATERIALS

**5.** The tools and materials required for embroidery work are few, chief among them being the proper needles and thread and embroidery hoops. Of course, such sewing accessories as scissors, a thimble, a stiletto for punching holes, and an emery bag for keeping needles bright are valuable aids, and for marking designs on material that is to be ornamented with embroidery stitches, transfer patterns are practically indispensable. As in making essential stitches and seams, the hands should always be clean, for which purpose hand sapolio and magnesia should be provided; and it should ever be remembered that tidiness in dress has an important bearing on successful embroidery work.

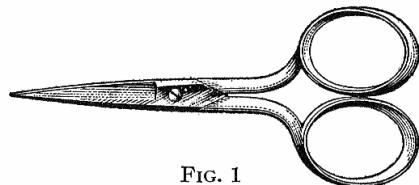


FIG. 1

**6.** **Embroidery scissors**, a pair of which is shown in Fig. 1, should have narrow, sharp points and blades from  $1\frac{1}{2}$  to  $2\frac{1}{2}$  in. long. Scissors made of a good quality of steel should be selected, so that the cutting edges will not become dull easily. Nothing is so annoying in connection with needlework as a pair of dull scissors that pull the threads out of position in the embroidery design in an effort to cut them off.

**7.** **Embroidery hoops**, a pair of which is illustrated in Fig. 2, serve to hold material, or fabric, on which embroidery designs are being worked so that there is no danger of pulling or drawing it out of place. Such hoops, which are generally of wood and are both

round and oval in shape, are absolutely necessary for some designs, especially when embroidering sheer materials. As shown, one hoop fits snugly inside of the other, and when material is placed between them it is held firmly and there is a smooth sur-

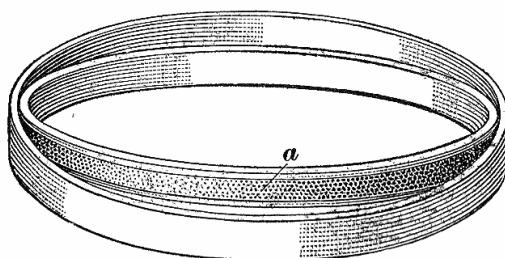


FIG. 2

face on which to embroider. Some embroidery hoops are padded with felt, as shown at *a*, and they are undoubtedly better than plain hoops, as the felt holds the material more secure. Hoops that do not hold the material tight cause much annoyance and waste of time in



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stretching and restretching the work into position. Some hoops are provided with a device at the side of the outer, or large, hoop that serves to draw this hoop together and thus make it hold the work firmly; and, while such a feature is commendable, care must be taken in using it not to draw the material so tight as to injure it.

Hoops about 6 or 7 in. in diameter are sufficiently large for most embroidery work; but for very dainty work smaller hoops are convenient, especially if the work is carried about in a hand bag or a sewing bag, awaiting spare moments. The oval hoops are preferred by some embroiderers and are very satisfactory for long, narrow designs, but in no case should the hoops, whether round or oval, be too large. Large hoops do not hold the material so securely as small ones, and, besides, owing to their weight, they tire the hand in working. Many shapes and sizes of hoops are displayed on the notion counters and in fancy-work departments of stores that deal in such materials, and they range in price from 5 to 50 cents.

**8. Embroidery needles**, five styles of which are shown in Fig. 3, have longer and larger eyes than ordinary sewing needles

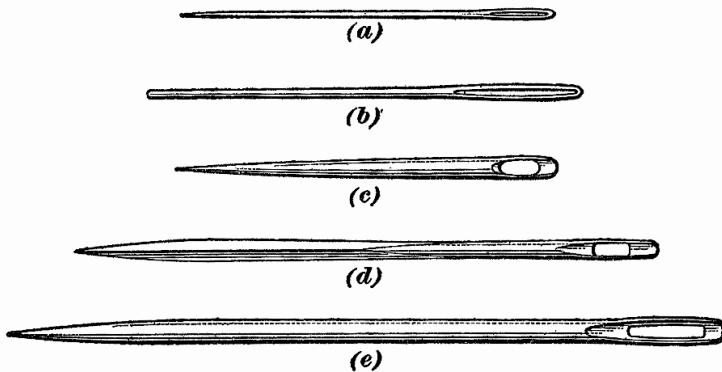


FIG. 3

have. Eyes of this shape and size are absolutely necessary for threading, as well as for carrying, embroidery thread, which is not so firmly twisted as sewing thread and must be soft enough to embed itself in the material that is being embroidered in order to insure correct results.

The needle shown in (a) is a **crewel needle**. With the exception of its eye, which is long and slender, to accommodate embroidery thread, the crewel needle does not differ materially from the sewing needle in shape, and it has the same size numbers. Crewel needles are frequently referred to as *embroidery needles*. They come in



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packages of twenty or twenty-five needles, and generally cost 10 cents a package.

The needle shown in (b) is a **tapestry needle**. It is used in tapestry darning or in working designs on open-weave fabric, in which the embroidery threads slip between the warp and woof threads, rather than through the threads themselves. Tapestry needles come in packages of twelve to twenty needles, and usually cost 5 cents a package.

The needle in (c) is a **punch-work needle**. It is used for *punch work*; that is, work made by the use of a sharp-pointed, large-bodied needle, which penetrates the material and makes a hole that, when held open with stitches, gives an open-weave effect. Such needles cost from 3 to 5 cents each.

The needle in (d) is a **sail needle**. It has three sides and is used in making punch work, as well as for sewing leather. Such needles are made of high-grade, highly polished steel, as a rule, and for this reason they penetrate the fabric more readily than do other needles. They cost from 5 to 10 cents each.

The needle in (e) is a **darning or punch-work needle**. A large needle like this serves both for darning and punch work, but it is a little more clumsy to handle than the regular punch-work or sail needle. Such needles usually cost 5 cents apiece.

**9. Embroidery Threads.**—Embroidery threads are of many kinds, and while they are wholly different from one another, it is difficult to distinguish them. The kind and quantity of embroidery thread to use in working a design depends on the design itself and the material that is to be ornamented. Such information generally accompanies an embroidery design, whether it is a transfer pattern or a design already stamped on material. If colored thread is required, the shade of color is stated also, thus simplifying matters considerably. However, it is well to have a knowledge of the different kinds of embroidery threads and their uses before the making of embroidery stitches is taken up, and it is with this idea in mind that such threads are considered at this time.

**10. Filo silk** is an embroidery thread that is much used. It is a soft, untwisted silk thread that comes in skeins of 6 to 12 yd. each, and costs from  $2\frac{1}{2}$  to 5 cents a skein. It is made in only one size and sells by color numbers instead of by thread sizes. For satin-



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stitches it is excellent, as it fills smooth and the individual stitches, or lines, are lost completely.

**11.** Another embroidery thread, known as **mercerized-cotton thread**, is also excellent for the satin-stitch. It is less expensive, more durable, and easier to work than Filo silk, and, in white, it is much more satisfactory, because, after washing, it remains as white as the fabric on which it is used. Mercerized thread of this kind has from two to six strands in each thread, and for real fine work the strands may be separated, if desired. Such thread comes in skeins and on spools, the grade of that in skeins, as a rule, being considered a little better than that of the thread on spools. Such thread runs in sizes 3, 5, 10, 20, 30, and 40, the smallest number indicating the coarsest thread and the largest number the finest. Some of the best mercerized-cotton thread is imported into America from European countries, for which reason the price of the thread sometimes seems exorbitant and the thread itself is at times difficult to procure. Especially are these things true of the much favored D. M. C. thread, which seems to be practically perfect for embroidering, but often is difficult to procure in the size and color desired.

**12.** **Twisted thread** is an embroidery thread that may be had in silk and in mercerized cotton and in spools and skeins. Where much work is to be done, it is more economical to buy the spools of either kind, which cost from 10 to 50 cents each, the price depending on the quality of the thread, than to buy the skeins, which have only a few yards of thread and are much more expensive. When embroidery stitches require twisted thread, it is advisable to get a good quality that is firmly twisted, for the beauty of many stitches depends on the thread itself. Thread of this kind that is twisted sufficiently to make the outline of the stitches curve gracefully is the best to buy.

**13.** **Rope silk** is an embroidery thread consisting of many strands of silk woven into threads of silk, which, in turn, are twisted together to form the heaviest kind of twisted silk thread. It is expensive, as it is usually of pure silk and of a size so large that only a few yards come in a skein or on a spool.

**14.** **Padding cotton** for embroidery work may be purchased in colors, but rarely in shades. It comes in spools, has four to six strands, like darning cotton, and, while it is very similar to darning

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cotton, it is not quite so strong. If the padding is to be light, one or two strands of padding cotton may be used in the needle; if it is to be heavy, the full number of strands may have to be employed.

**15. Silkatine thread** is cheap, twisted cotton thread with a high luster in imitation of silk. It comes in spools of 100 yd. that sell for 5 and 10 cents apiece, the 10-cent spools having a little heavier, harder-twisted thread, which serves very well for fancy work. Of course, silkatine thread is in no way equal in beauty to pure silk thread, nor does it give the same satisfaction in laundering as the mercerized cotton; yet, where much work is done or for practice work, it is most commendable.

**16. Embroidery Designs.**—Designs for embroidery work may be outlined freehand on firmly woven material that is to be ornamented in this manner, but as such work requires skill in drawing, the better plan is to purchase material that is already stamped with a design or to make use of *embroidery transfer patterns*, which are tissue-paper patterns on which are stamped designs that may be transferred to the material that is to be embroidered. In addition, patterns are to be had that may be transferred to material by placing a sheet of carbon paper under a pattern, with the carbon side of the paper next to the material, and then tracing the design with a pencil or a stiletto. Also, it is possible to procure patterns in the form of perforated waxed or oiled paper, the designs of which are transferred to the material in much the same manner as a regular stencil design. However, transfer patterns are undoubtedly the most satisfactory, for with them designs may be transferred to any material desired; whereas, if stamped material is used, the choice of material for embroidery work is greatly restricted, and if carbon paper or perforated patterns are used, the design cannot be transferred so conveniently.

**17. Selecting Embroidery Patterns.**—Embroidery transfer patterns are inexpensive. The various pattern companies get out designs that are suitable for all styles and materials, and at the pattern counters of stores that deal in such wares are to be found embroidery pattern books from which designs for embroidery work may be picked out. Beginners in embroidering will find it advantageous to select the very simplest designs, for until skill with the embroidery needle is acquired elaborate designs cannot be completed satisfactorily. Designs that may be finished readily are best to choose at



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first, because completed tasks well done give courage to undertake more difficult ones. Persons who cannot afford to spend much time on embroidering will do well, too, to select designs that work up readily and that do not require close application in working up the stitches. It is well, also, to make sure that the design itself is heavy enough or not too heavy for the material on which it is to be worked, and whether or not the design will consume more time in working up than it is desired to spend on the piece of work or the garment in question.

**18.** Dots, eyelets, and scallops may, of course, be marked with pencil or tailor's chalk, using the Picken dressmaker's gauge as a guide; but for all scroll, outline, or figure work the best plan is to use tissue-paper patterns and stamp the design just as it is to be worked on the material, thus securing an accurate foundation on which to apply the stitches.

Frequently, embroidery designs contain the outline of the stitch that is wanted, but call for a little more work than is desired on the garment or fancy work in question. In such cases, some parts of the design may be carefully clipped away and not transferred to the material. Judgment must be exercised in changing such designs, however, so as to avoid any possibility of having the design appear unbalanced or incomplete. On the other hand, simple sprays may be combined to form more elaborate designs, and medallions to be set in the material may be artistically arranged and connected by simple lines of embroidery work.

**19. Embroidery Stamping.**—In connection with embroidery patterns, *stamping* means the transferring of the design to the material with a hot iron, as indicated in Fig. 4. The design of the transfer pattern is outlined with coloring matter that is readily transferred to the material by the application of heat. For all light-colored fabrics, patterns outlined in blue are nearly always used, and for darker materials red, yellow, brown, gray, and green outlines are to be had. For extremely dark materials on which the design will not stamp clear, or for velvets or silks that will not bear a hot iron, the tissue-paper pattern should be basted to the material so that it will be perfectly smooth and in the correct position; then the embroidery stitches may be worked over the paper, of course taking each stitch through the material, and when the design is completed the paper may be torn away.



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20. To *transfer a design* properly, proceed as follows: Prepare a perfectly smooth, well-padded surface large enough to lay the entire pattern out flat. Cut off the name or the number or any portion of the embroidery design that is not to be used. If the material that is to be stamped should appear to be woven crooked, straighten it by first pulling the selvage edges and then the cut edges until all the warp and woof threads are as straight as they can be made. Then, after straightening the fabric, press it so that it will be smooth and on it place the pattern, taking care to have the printed side down and the line of the design as straight as possible with the warp and woof threads of the material and in the correct position. Have a



FIG. 4

hot iron ready, and with it first test the small sampler—usually in the form of a single bow knot or a ring—that always comes with a pattern on a small piece of the material that is to be stamped, to make certain that the iron is hot enough to insure a quick, accurate transfer; then, with an easy motion, holding the pattern so that it cannot slip, run the iron over the wrong side of the pattern in the manner shown in Fig. 4. Finally, draw the transfer pattern carefully away from the material. After a pattern is once used in this manner it cannot be used again, except to serve as a guide for the tracing wheel or a pencil in outlining a similar design. However, such patterns cost so little that it is scarcely worth the effort to use them in this manner.



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For very sheer fabrics, smooth the material out carefully, right side down, and baste tissue paper to the wrong side before stamping the design on the right side. The tissue paper serves to keep the fabric from pulling, gives a firm foundation on which to work, and may be easily torn away when the embroidery work is finished.

## THE MAKING OF EMBROIDERY STITCHES

### REMARKS

**21.** Before taking up the actual work of making the various embroidery stitches, reference should be made to Fig. 5, which clearly illustrates the manner in which to hold the hoops containing material to be embroidered, as well as the general way in which to apply the needle. However, in the direct application of the various embroidery

stitches, illustrations are used as guides to the correct placing of the needle and to give an idea of just how the stitches will appear when worked. In conjunction with these illustrations, though, the text should be carefully studied, so that the exact way in which to make the different stitches will be readily grasped.

In the beginning, it may be well to state, too, that knots of thread should never

appear in embroidery work; rather, the work should be started by taking a couple of back-strokes or by taking a few running-strokes over the space that is to be covered with the embroidery stitches and in this way secure the thread without a knot. A thread that is too long should be avoided in embroidery work;  $\frac{1}{2}$  yd. is generally ample, for a long thread will roughen up and become unfit for use before it is entirely used. Then, too, more time will be consumed in taking the stitches if the thread is long, for, to produce well-formed stitches, the

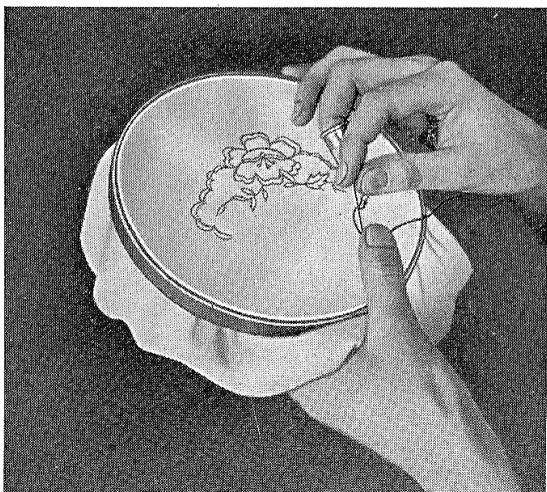


FIG. 5

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thread must be drawn through the material gently, and, as must be admitted, a short thread can be handled much more quickly than a long one.

### OUTLINE- AND STEM-STITCHES

**22.** Among the simple embroidery stitches are the **outline-** and **stem-stitches**. Such stitches serve as foundations for other embroidery stitches and are very necessary for beginners. As is true of all other embroidery stitches in these lessons, each stitch is treated in precisely the same manner; that is, the name is mentioned first, and then follow its uses, the materials, such as thread, needles, etc., required for it, and, finally, the method of making it.

**23. Outline-Stitch.**—The first embroidery stitch to be considered is the outline-stitch, Fig. 6, which is sometimes called the *compact overcast-stitch* and the *Kensington stitch*. It is a foundation embroidery stitch and perhaps one of the most essential.

*Uses.*—The outline-stitch is used to form stems and outlines of designs, and sometimes as a padding-stitch. It combines well with nearly all other embroidery stitches; in fact, it is used almost as much as the satin-stitch, to be described later, and seems to be the foundation of embroidery work.

*Materials.*—For the outline-stitch, the materials must suit the design. If the design is dainty, the thread and needle should be in keeping with it; if the design is large, coarse, heavy thread and a large needle are, of course, required.

*Making the Stitch.*—To make the outline-stitch, proceed as in overcasting, as shown in the illustration. Point the needle toward you each time a stitch is taken, instead of from you; lay the stitches

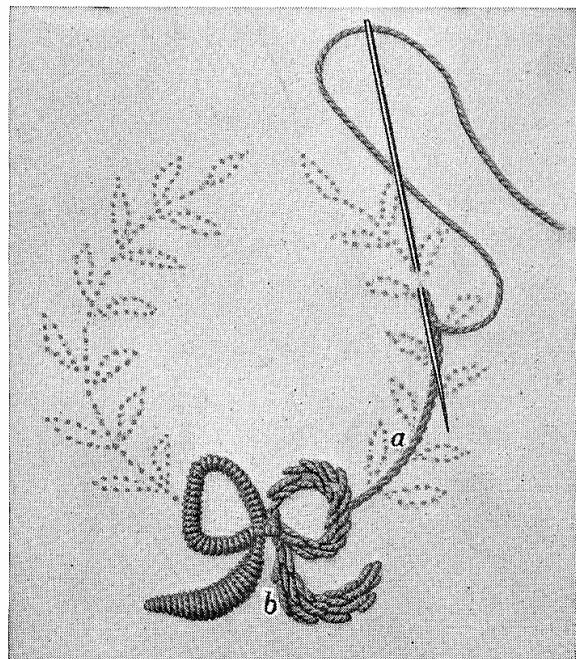


FIG. 6



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one above the other, but do not overlap them in any place, and take the greatest care to have the outline perfectly even, as shown at *a*.

When the outline-stitch is used as a padding-stitch, as shown at *b*, it is made just the same as the regular outline-stitch, except that it is not necessary to keep the stitches even; rather, they are a little better in varied lengths, as shown, as they thus tend to keep the padding properly balanced.

**24. Padding-Stitch.**—The padding-stitch, Fig. 7, is an embroidery stitch that is made on the surface of fabric to form a foundation, or groundwork, for a raised design, serving to make such a design appear heavier and more attractive than it would be if worked perfectly flat.

*Uses.*—The padding-stitch, or padding, is commonly used in connection with the working of flowers and scallops. Fine designs need very little, if any, padding, while large designs require considerable padding.

*Materials.*—For the padding-stitch, use is made of padding cotton, which comes on spools similar to darning cotton and in balls, which contain large, soft threads. As a rule, only one or two of the four or six fine threads that come

in each strand of the spool thread is used in padding. The very heavy one strand of padding cotton is desirable only when the work is very heavy or in outlining scallops, and when time is at a premium and it is desired not to pad with the chain-stitch or the regular padding-stitch.

*Making the Stitch.*—In order to make the padding-stitch, proceed in the manner explained for making the outline-stitch, pointing the

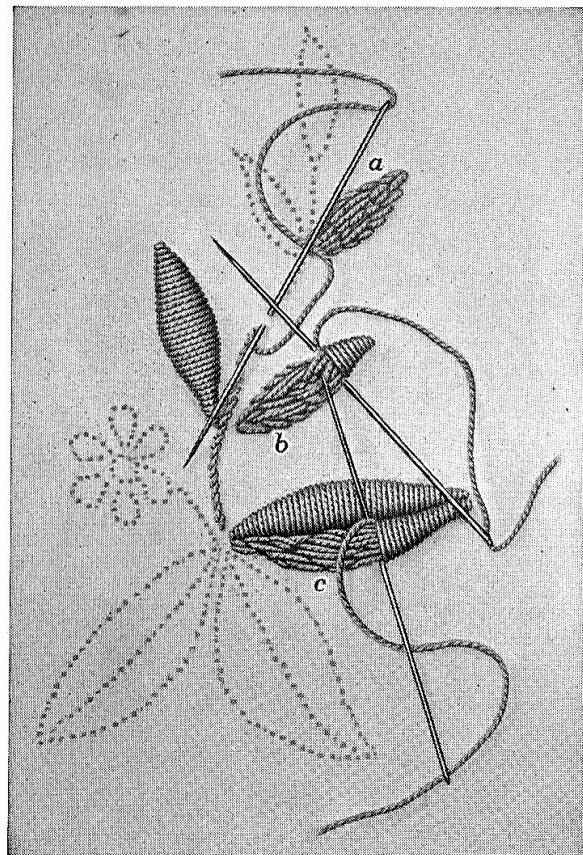


FIG. 7

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needle toward you each time, inserting it the length of one stitch forward, and picking up only a little of the material. Just how the padding-stitch should look in the work is shown at *a*, *b*, and *c*, Fig. 7. The stitch may be made very long and the entire length of the thread shown on top, rather than underneath, so that it will raise the design where necessary and thus give the rounded effect on the right side and keep it perfectly flat on the wrong side, as will be observed from the illustration. It is necessary to take the padding-strokes directly opposite to the strokes that are to be worked over the padding; this point should always be borne in mind when doing such work, for if the padding-strokes run in exactly the same direction as the embroidery strokes that cover them, the covering strokes will have a tendency to draw down into the underlay of padding and perhaps cause it to show in places, thus marring the beauty of the work.

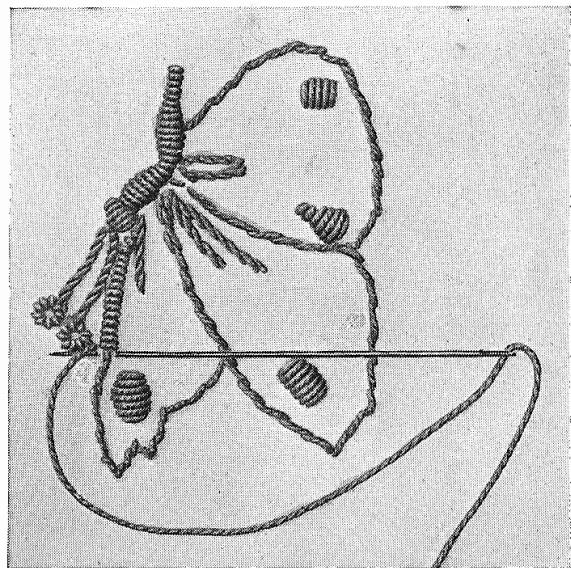


FIG. 8

**25. Stem-Stitch.**  
The stem-stitch, Fig. 8, is another of the simple embroidery stitches. It is often called *French stemming*, possibly because it originated in France.

**Uses.**—The stem-stitch is used for stem and outline work that requires heavier and more elaborate work than can be done by means of the ordinary outline-strokes.

**Materials.**—For making the stem-stitch, soft embroidery floss, either silk or mercerized, is desirable and a fine crewel needle is required.

**Making the Stitch.**—In order to make the stem-stitch, first pad the outline or stem with darning cotton, using the running-stitch or outline-stitch, as shown, and then whip over and over this stitch, taking the stitches through the material and very close together, but not overlapping, and keeping the edges perfectly even. The stitches may be taken straight with the grain of the fabric on which the design is being worked or diagonally, as desired. The sole beauty of this work lies in the evenness of the stitches.



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### COUCHING WORK AND DARNING-STITCHES

**26.** As applied to embroidery work, *couching* means the securing of threads to the face of material with minute stitches, called *couching-stitches*. Such stitches are made in many ways and are of advantage in that effective embroidery designs may be easily formed with them. **Darning-stitches** are simply stitches that serve as filling-strokes. Although simple, they are very necessary in many embroidery designs.

**27. Couching-Stitch.**—The couching-stitch, or stitch that serves to typify practically all couching work, is shown in Fig. 9.

As will be observed, it is simply an over-stitch that serves to hold down close to the material one or more threads lying flat and with them form a flat, unbroken outline.

*Uses.*—In banding, in braiding, and, in fact, for any border outline work, the couching-stitch is admirable. Its simplicity and the rapidity with which designs may be worked out with it has won for it recognition from many embroiderers whose time is limited.

*Materials.*—For couching work, the outline thread should be heavy, and the couching thread may be heavy or fine and a single or a double thread may be used,

depending on the design that is to be worked out. Also, the couching thread may be in contrasting color, if preferred.

*Making the Stitch.*—To do couching work, lay the outlining threads out on the line to be followed in the embroidery design and then couch them in position, working toward you. Make the over-strokes from  $\frac{1}{4}$  to  $\frac{3}{4}$  in. apart, and take care to keep them evenly spaced and at right angles to the outlining thread. Also, bring the needle out each time at the point where the next stitch is to appear.

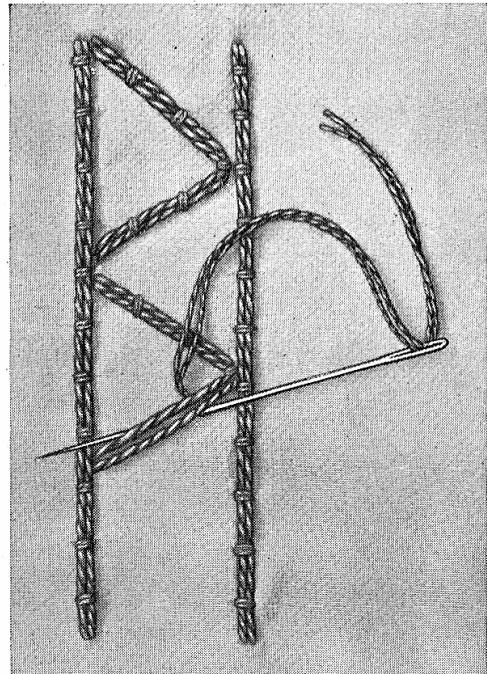


FIG. 9

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**28. Blanket-Stitch Couching.**—As shown in Fig. 10, blanket-stitch couching is nothing more or less than the placing of outlining threads in the manner explained in connection with the couching-stitch and securing them in position with the blanket-stitch, which is simply a single-purl buttonhole-stitch. The uses for blanket-stitch couching are the same as for the couching-stitch, and the beauty of this work depends, also, on the even outline and spacing of the couching-strokes.

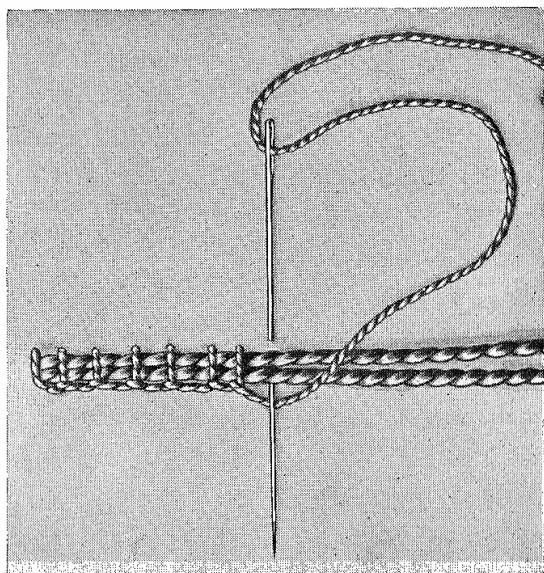


FIG. 10

### 29. Coronation-

**Braid Work.**—Another use of the couching-stitch is in the formation of coronation-braid work, an example of which is shown in

Fig. 11. Coronation braid is a firmly woven braid with alternating thick and narrow places, as is clearly shown. It is a cotton braid, highly mercerized as a rule, and is inexpensive, costing only 10 or 15 cents for a 6-yd. length.

**Uses.**—The manner in which coronation braid is woven makes it excellent for use in fancy work. The narrow places permit the braid to be shaped so as

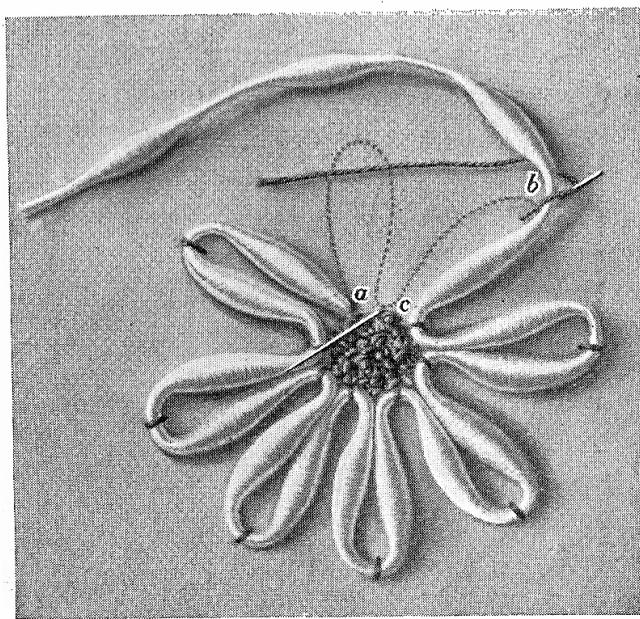


FIG. 11

to form petals, for which reason it is convenient to use in border and banding effects. As embroidery designs may be quickly worked with such braid, it often receives preference over the satin-stitch.



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*Materials.*—Coronation braid comes in several colors, but white is generally preferred for the reason that, as it is a cotton braid, the white bears washing better than do the colors. Coronation braid keeps its shape better if secured to firmly woven fabric, and such fabric aids materially in laundering. A crewel needle is used in fastening the braid in place, and twisted mercerized thread of white or of a contrasting color is used for the couching-strokes. A transfer pattern is not an absolute necessity for such work; in fact, the work may be done well without it. If a design is used, its outline must be of a size to correspond with the braid itself, which comes in three sizes—small, medium, and large.

*Making the Stitch.*—To do coronation-braid work, first make a small hole in the material with the stiletto; then put the narrow part of one end of the braid through the hole, as shown at *a*, and pin it on the wrong side of the fabric. Next, loop the braid around to see how many points can be made without crowding the center—from four to eight points are sufficient—and pin these points in position. With the braid thus placed, fasten the points in place with couching-strokes, as shown, bringing the needle out to the edge of the loop and over it, as at *b*; then in the center, as at *c*; and then out and in until all the loops are secured in place. Finally, push the free end of the braid down through a hole made at the side of the first one, turn the material so that it is wrong side up, and overhand both ends of the braid down securely. The center of the design formed with the braid may be filled in with any of the filling-strokes, or the points formed in shaping the design may be brought close together and an eyelet worked in the center of the motif.

If the braid is to form a stem, as is frequently the case, or if it is to be carried over from one motif to the next, then one continuous strip of braid may be used without cutting. In cutting coronation braid, always cut it through one of the narrow parts, as it is almost impossible to sew through the thickest part, which is very closely woven. If coronation braid is used to outline wild roses and shamrock designs, one of its common uses, three sections should be used for each petal instead of two—one for each side and one across the end to give the required broad effect.

**30. Rice Braid.**—For small designs in which braid is to be applied with the couching stitch, rice braid will be found satisfactory. Rice braid is similar to coronation braid, but it is scarcely



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half as large. Its thick parts are so spaced as to give it the appearance of grains of rice lying together. It comes in the same colors as coronation braid, and it is secured to the material that is to be ornamented in the same manner.

**31. Embroidery Darning-Stitch.**—The embroidery darning-stitch, which is illustrated in Fig. 12, is a simple filling-stitch that serves its purpose very well.

*Uses.*—The embroidery darning-stitch is used for filling in bands and borders.

*Materials.*—To insure pleasing results, the material on which the darning-stitch is employed should be fairly coarse and the

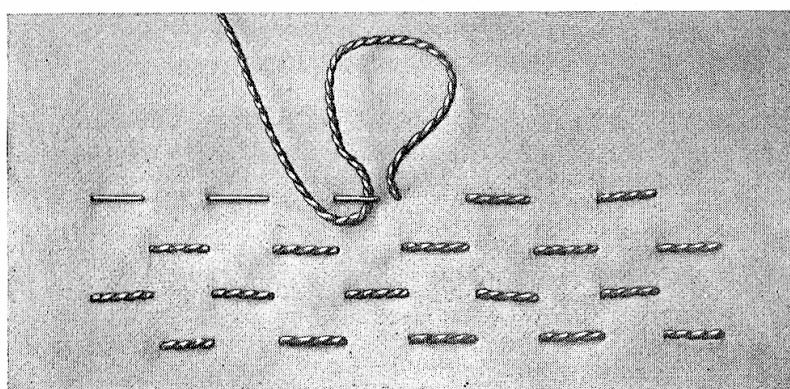


FIG. 12

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thread with which the stitch is made should be moderately heavy, for it is a stitch that is not especially pleasing in dainty embroidery work.

*Making the Stitch.*—To make the embroidery darning-stitch, proceed just the same as in even basting, going in and out with the needle and keeping the stitches even in length on both the top and the bottom of the material. The evenness with which the stitches are alternated, as shown in the illustration, adds much to the attractiveness of embroidery work in which it is used.

**32. Brickwork.**—The embroidery work shown in Fig. 13 is known as brickwork, because it consists of sections so formed over the surface of material by means of thread as to give the appearance of bricks set together with mortar.

*Uses.*—The uses of brickwork are varied. As a filling-stitch, it is excellent where a large surface is to be covered, and for bands and borders it is pleasing and attractive. Brickwork is used in both

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fancy work and dress decoration, to give a trimming that appears substantial rather than dainty.

*Materials.*—The material on which brickwork is to be used should be firm enough in body to hold the stitch in position and should not be so thin as to show the cross-strokes underneath. A crewel needle and a moderately large, firmly twisted thread should be used for this embroidery stitch.

*Making the Stitch.*—To make brickwork, first run a thread along the top of the material with uneven basting-strokes, making it the full length of the space that the brickwork is to extend, as shown at *a*. Make each stitch the length of the brick desired, usually  $\frac{3}{4}$  in., as indicated at *b*, and take up as little material as possible in making the stitches, usually only two or three threads of the material. Next,  $\frac{1}{4}$  in. below the first long thread, secure a second long thread *c* in

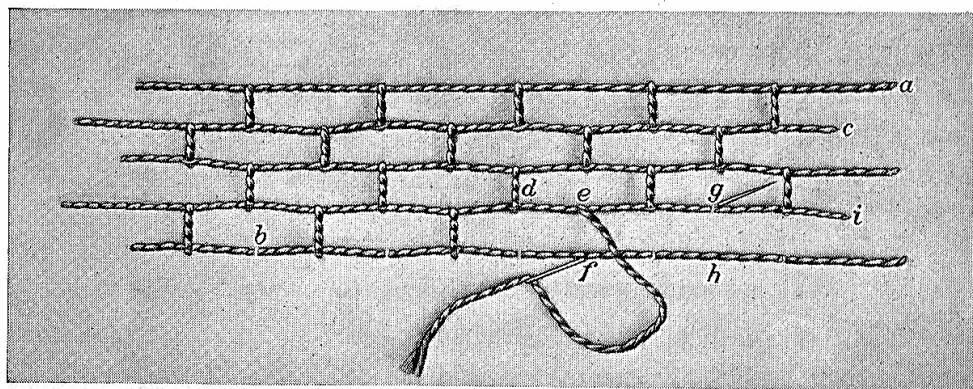


FIG. 13

the same manner, but alternate the basting-strokes, taking each stitch at a point midway between those of the first long thread. Continue to fill the entire space that the brickwork is to occupy with long threads spaced  $\frac{1}{4}$  in. apart, alternating the basting-strokes in each case; that is, space the basting-strokes for the third, fifth, and all other odd-numbered threads the same as those for the first, and the stitches for the fourth, sixth, and all even-numbered threads the same as those for the second. When the desired number of long threads are in position, work in with the needle and the embroidery thread the connecting threads *d*. In working these threads in place, bring them over the long threads in each case, so that they will cover the material that is exposed in making the basting-strokes. In other words, bring the needle and thread up from behind, as at *e*, then down over a long thread, as at *f*; and then out, as at *g*. Repeat



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the operation, bringing the needle and thread down again, as to *h*, and out, as to *i*, and continue in this way until one row of the brick-work is completed. Then, proceed with each remaining row in the same manner, but always alternating the stitches, so that the exposed material in the long, parallel threads will be covered and the finished work will resemble brickwork.

**33. Honeycomb-Stitch.**—The honeycomb-stitch, which is illustrated in Fig. 14, is an excellent filling-stitch. It is sometimes confused with brickwork, and, although it is often referred to as the *Damask stitch*, it is properly named honeycomb for the reason that it assumes the same outline as that of a full, unbroken honeycomb.

*Uses.*—The honeycomb-stitch is used for filling in leaves and in surface covering in fancy work. It is very attractive in leaf effects on tailored and lingerie blouses and dresses, especially if done in either harmonizing or contrasting colors.

*Materials.*—The material on which to work the honeycomb-stitch may be either coarse or fine, depending on the use to which it is to be put. Coarsely woven material, however, will take a larger design than material of finer mesh. If finely woven fabric is to be worked, a crewel needle and a twisted thread of a weight that harmonizes with the material should be used; if open-weave material is to be used, then the thread should be coarse and a tapestry needle should be employed to make the stitches.

*Making the Stitch.*—The honeycomb-stitch consists of two layers of blanket-strokes so connected as to form a honeycomb effect. To make the stitch, first bring the thread through from the wrong side, as at *a*; then form a loop that is a scant  $\frac{1}{2}$  in. in length, hold this loop down with the thumb of the left hand, insert the needle  $\frac{1}{4}$  in. to the right of *a*, as at *b*, and bring it out, as at *c*; hold another scant  $\frac{1}{2}$ -in. loop with the thumb of the left hand and put the needle in, as at *d*, and out, as at *e*. Continue in this manner until the entire width

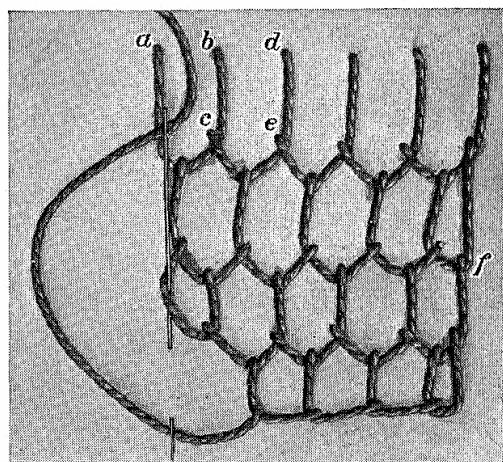


FIG. 14

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of space desired to be covered is filled. Then turn the material and come down on it, as at *f*, and repeat the process described, working from right to left, instead of from left to right.

**34. Twisted Running-Stitch.**—The twisted running-stitch, Fig. 15, is an excellent outline-stitch, although it closely resembles a chain-stitch. It consists of a series of running-strokes through which another thread is run so as to obtain the twisted effect.

*Uses.*—The twisted running-stitch is used chiefly for outlining and in making stems and sprays. It combines well with other surface stitches.

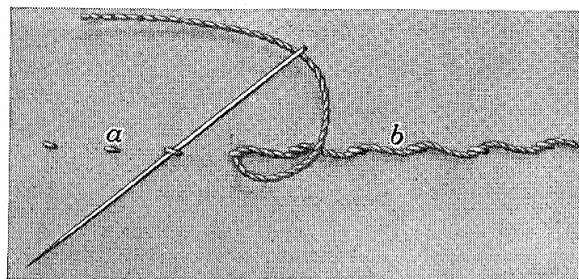


FIG. 15

*Materials.*—A firm, hard thread shapes best in twisting. Two colors of thread may be used if desired, one for the running-stitch and one for the twisted-stitch.

*Making the Stitch.*—To make the twisted running-

stitch, first, with one needleful of thread, make a series of running-strokes of the length desired for the work, as shown at *a*; then, with a second needleful of thread, take an overcast-stitch through each of the running-strokes, as shown at *b*, and thus secure the effect shown. Care should be taken not to draw the overcasting threads too tight in making this embroidery stitch, for if this is done the beauty of the stitch may be lost.

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### CHAIN-STITCHES

**35. Chain-strokes**, as applied to embroidery work, are stitches so formed that, when looped one after the other in a row, each loop resembles a link of a chain. Chain-strokes may be used for padding, as well as for ornamental purposes, and are made in several forms.

**36. Split-Stitch.**—The split-stitch, Fig. 16, though not strictly a chain-stitch, may be grouped with chain-strokes because there is a close resemblance between them. The name split-stitch is derived from the fact that the embroidery thread is split as each stitch is made, for the stitch is nothing more or less than the bringing up of the needle through the thread itself and taking a back-stitch through the thread.



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*Uses.*—The split-stitch is suitable for stems, borders, and outlines and as a simple form of decoration between tucks and between lace and insertion, provided a more compact stitch than the regular chain-stitch is desired.

*Materials.*—For making the split-stitch, there should be used a moderately coarse, soft thread and a crewel needle to correspond.

*Making the Stitch.*—To make the split-stitch, bring the needle through the cloth, hold the thread down with the left thumb, and take a stitch back through the thread itself the distance of a stitch, which is usually  $\frac{1}{8}$  to  $\frac{1}{4}$  in., as shown at *a*; bring the needle out again, hold the thread down, and take another stitch in the same manner; continue in this way until the desired number of stitches are made.

**37. Single Chain-Stitch.**—The single chain-stitch, as shown in Fig. 17, is simply a loop, or link, of embroidery thread, and several of them in a row have the appearance of a chain. This stitch is easily developed and very useful in embroidery work.

*Uses.*—The single chain-stitch is a neat finish for tucks and seams, and it is employed in scrollwork and similar designs. The links must be made very small when this stitch is used to decorate wash materials; the moderately large chain-stitch, which is very effective when made of hard-twisted silk, does not hold its shape well after laundering, for which reason it should be avoided on wash materials. The chain-stitch is also excellent for padding, especially on materials that stretch in laundering, as it yields more readily in ironing than does the regular padding-stitch.

*Materials.*—If the chain-stitch is used for ornamental purposes, a crewel needle should be employed and the thread should be firmly twisted and of fairly good size, so that the links will shape well. As soft thread falls flat and does not curve so attractively as firm thread, a tapestry needle expedites the making of the chain-stitch on coarse, open-weave fabrics. Chain-strokes used for padding should be made

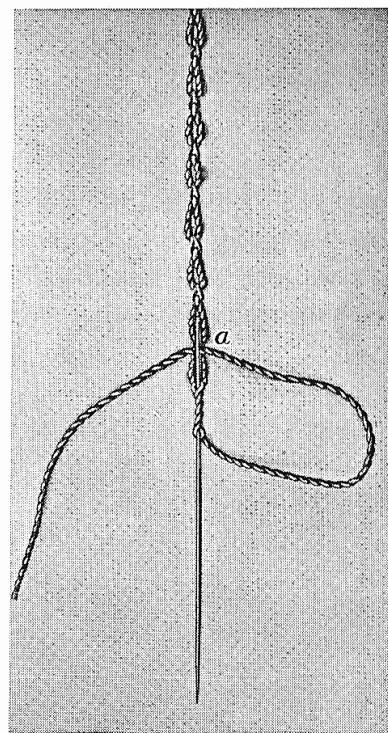


FIG. 16



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with padding cotton or some other soft thread and a small crewel needle.

*Making the Stitch.*—To make the single chain-stitch, secure the end of the thread and bring the needle through the material from the wrong side; hold down the thread with the left thumb; and insert the needle into the hole through which the thread

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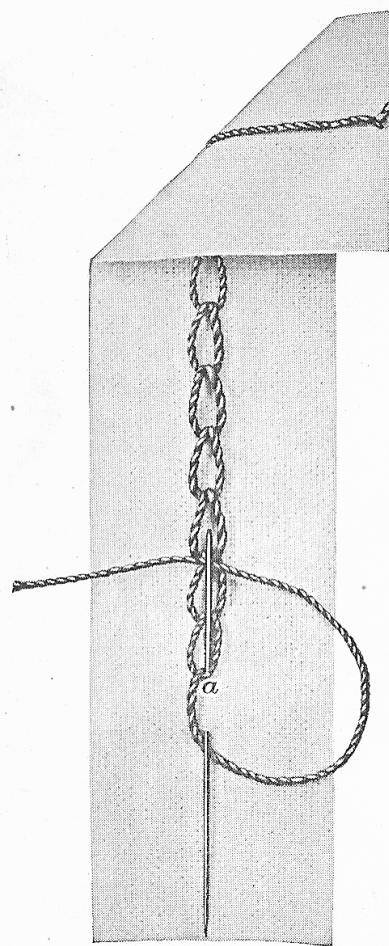


FIG. 17

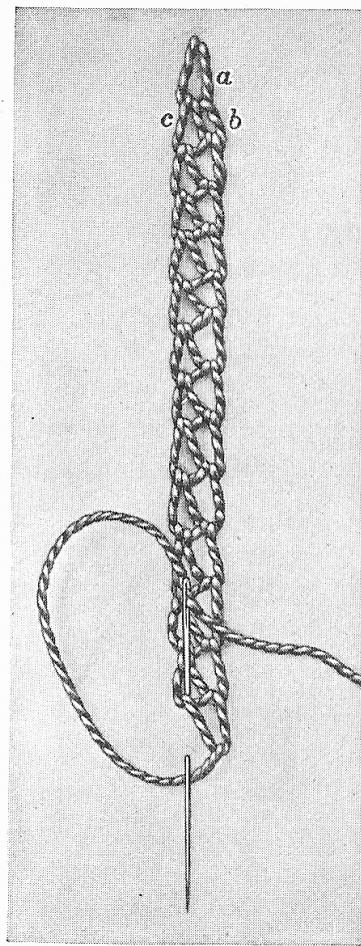


FIG. 18

came up, as at *a*, bringing it out the distance of a stitch below and over the loop of thread, thus forming a link. Repeat the making of loops, or links, in this manner until the row of stitching is complete. Do not draw the thread tight; rather, let it bring itself into shape.

**38. Double Chain-Stitch.**—The double chain-stitch, as shown in Fig. 18, consists of two links, or loops, of thread combined as one.



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*Uses.*—The double chain-stitch is used for the same purposes as the single chain-stitch, but is given preference over it where a heavier effect is desired.

*Materials.*—The remarks in connection with the single chain-stitch apply for the double chain-stitch.

*Making the Stitch.*—To make the double chain-stitch, begin, as in making the single chain-stitch, with one link, as shown at *a*. Then take a second stitch a little to the right, as at *b*, and then a third to the left, as at *c*. Continue to work back and forth in this manner, from one side to the other, until the work is completed.

**39. Cable-Stitch.**—The cable-stitch, which is shown in Fig. 19, is a chain-stitch, though not a link-stitch. It gets its name from the fact that heavy rope thread is used in its development.

*Uses.*—The cable-stitch is used as a braiding-stitch. Frequently, it is used on dresses and blouses in outlining tucks or seams or as a substitute for soutache braid. It is employed, also, in fancy work, often in connection with chain-stitching.

*Materials.*—The material on which the cable-stitch is worked should be open enough to permit the large needle that is needed to carry the rope thread to be inserted without injury to the fabric. The thread should be a firmly twisted, heavy silk or mercerized cotton.

*Making the Stitch.*—To make the cable-stitch, bring the needle up through the material from the wrong side and take a very tiny back-stitch to secure the thread. Hold the thread down with the thumb of the left hand, put the needle in a scant  $\frac{1}{8}$  in. diagonally to the right and below the first stitch, as at *a*, and then bring the needle out over the loop of thread that the left thumb is holding. Continue to make the required number of stitches in the same manner, thus forming

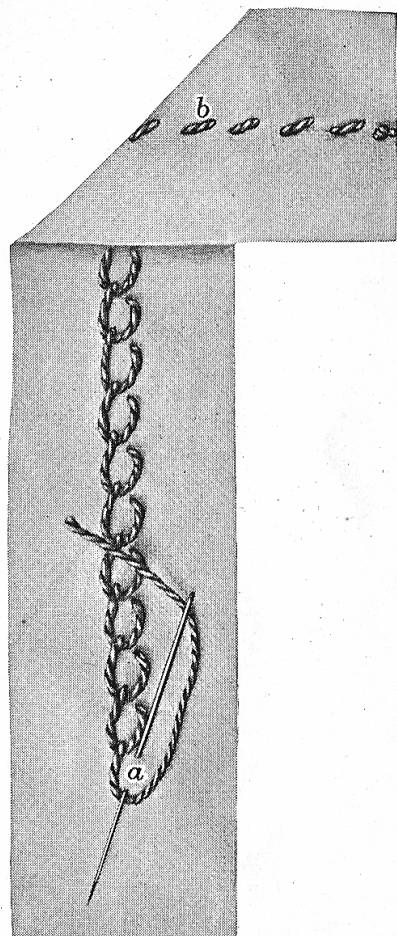


FIG. 19



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an attractive chain of open links. The wrong side of the work should appear as shown at *b*.

**40. Twisted Chain-Stitch.**—Another form of chain-stitch, namely, the twisted chain-stitch, is shown in Fig. 20. Although the name and the illustration of this stitch might create the impression

that it is not easily made, such is not the case. It consists of nothing more than the looping of the thread and the holding down of this loop with a couching-stitch.

*Uses.*—Where a narrow braid is desired as a trimming, or, in fancy work, where borders are to be marked, the twisted chain-stitch is highly satisfactory. It is not, however, suitable for wash materials, as the loops are not held securely enough to the fabric to permit of laundering.

*Materials.*—For the twisted chain-stitch is required a firmly twisted thread, a rope silk being perhaps the best of all. The needles should be sufficiently large to carry the thread through the material easily and without pulling the loops out of shape.

*Making the Stitch.*—The braid formed by the twisted chain-stitch may be from  $\frac{1}{8}$  to  $\frac{1}{2}$  in. wide, the wider braid requiring the coarsest rope silk thread. In making this stitch, loop the thread exactly as shown at *a*, and then bring the needle through in the manner indicated; that is, diagonally toward you. Form another loop and take another diagonal stitch, and continue in this way

until a sufficient number of stitches are made, being careful to keep all the loops uniform. The success of this stitch lies wholly in the proper twisting of the loops, and a little practice in this direction will make it possible to swing the thread around into correct position for the loop each time.

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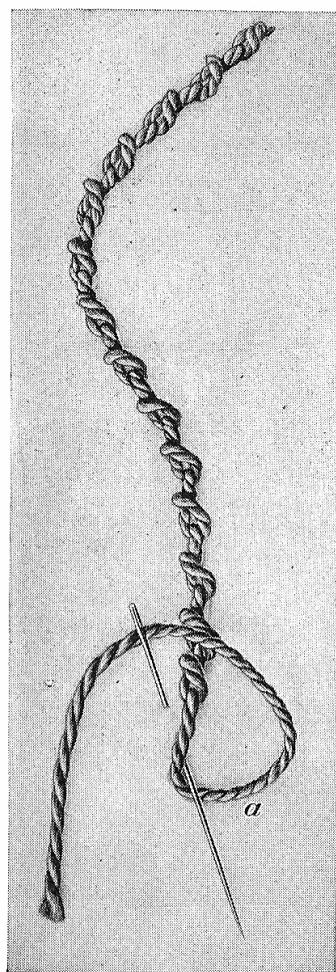


FIG. 20



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**BRAID- AND FILLING-STITCHES**

**41.** **Braid-stitches** are embroidery stitches made in imitation of braid and as a rule are used for outlining wide braided bands. Small braid-strokes are sometimes used as an encircling line around flowers and for outlining scrolls and very large initials. **Filling-strokes** are simply strokes used for filling in spaces, as the center of flowers and the space between outline- and braid-strokes, bands and outlined borders, and other designs. Prominent among the braid-strokes are the twisted loop-stitch and the braided band-stitch, and as filling-strokes the seed-stitch and the trio filling-stitch are very useful. Knot-strokes, which are described later, may also be employed for filling purposes in a design that demands a little more elaborate work than the seed- and trio-strokes afford.

**42. Looped Braid-Stitches.**—The name itself might infer that the looped braid-stitch is difficult to make, and the same thought may

arise on observing the illustration of this stitch, Fig. 21; yet, in reality, the reverse is true, for the embroidery thread is made to assume the effect of braid by bringing the thread around in a loop and taking one stitch through the loop, the length of the loop and the stitch regulating the width of the braid.

*Uses.*—As a trimming for non-washable garments, especially when used in braid effect on collars and cuffs, the looped braid-stitch is highly satisfactory; it is pleasing, also, as a border in fancy work that is not to be washed. The graceful loop of the thread is the pleasing part of this stitch, but the stitch itself is not substantial enough to permit of laundering; therefore, it is not satisfactory for anything designed to give a great amount of service.

*Materials.*—For the looped braid-stitch are required a moderately firm fabric and a firmly twisted thread, a rope silk being perhaps the best of all. The needle should be sufficiently large to carry the thread

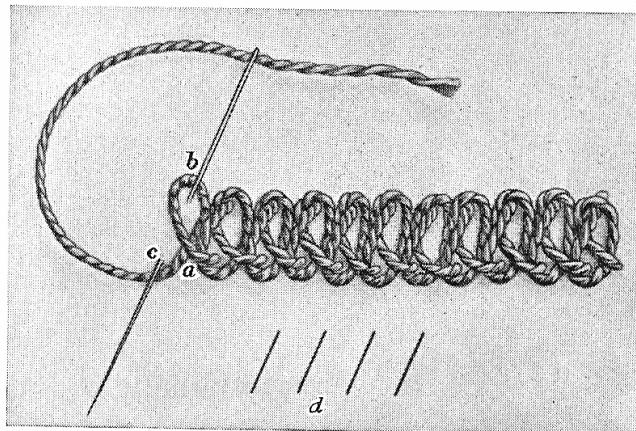


FIG. 21

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through the material easily and without pulling the loops out of shape.

*Making the Stitch.*—To make the looped braid-stitch, loop the thread exactly as shown at *a*—that is, in the direction opposite to that which would seem to be the natural way—bringing the thread nearest the point where the needle comes up through the material over the thread that comes from the needle, as shown; then, in a diagonal line, put the needle in, as at *b*, with its point toward you, and bring it out over the thread, as at *c*, so as to hold the loop in position. Next, form another loop in the same manner as the first loop was formed, and take another diagonal stitch to secure it in

place, continuing in this manner until the work is completed. All the work, except the diagonal lines, as at *d*, which appear on the wrong side of the material, appears on the surface of the fabric. In making the braided loop-stitch, take the stitches in a slightly diagonal line and always keep the loops uniform in length and an equal distance apart. The spacing of the loops may vary according to the weight of the design desired. If heavy appearing braid is preferred, the stitches should be made close together, and if lighter braid is desired the stitches may be made a little farther apart and not quite so wide. If the left thumb is always held down on the loop as the stitching is done, the loops will appear

more uniform as to size and will stay in position a little better. Couching-strokes are sometimes put over the ends of each loop to make the work a little more substantial. Such stitches are pleasing when done with thread of contrasting color and they also give a little more width to the braid itself.

**43. Braided Band-Stitch.**—As shown in Fig. 22, the braided band-stitch is an embroidery stitch formed by weaving threads back and forth in diamond-shaped form to fill in the space of a band or a border.

*Uses.*—The braided band-stitch is satisfactory for outline work, in which case either the single diamond or two rows of diamonds

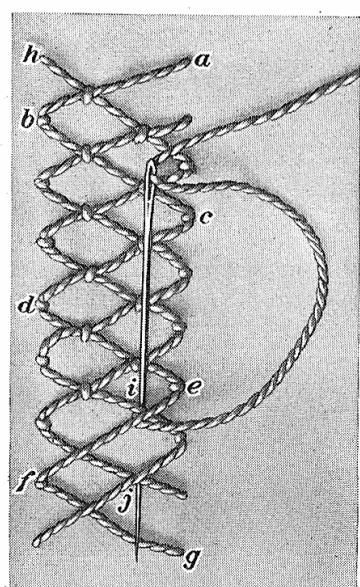


FIG. 22

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may be used; or, if desired, three or four rows may be formed where a wide-band effect is desired.

*Materials.*—For the braided band-stitch, use should be made of heavy rope silk or heavy mercerized thread that will shape well in the diamond outline and be firm enough to hold in position.

*Making the Stitch.*—To make the braided band-stitch, proceed as shown in Fig. 22. First, bring the needle up, as at *a*, and then over, as to *b*, making a diagonal stitch of a length that will fill the space that determines the width of the band. Then weave the thread in triangular form by making stitches as from *b* to *c*, from *c* to *d*, from *d* to *e*, from *e* to *f*, and from *f* to *g*. Next, beginning as at *h*, cross over the first row of triangles, taking the diagonal stitches in opposite direction in each case and being careful to have them cross at a point that will form well-shaped diamonds. When the band is

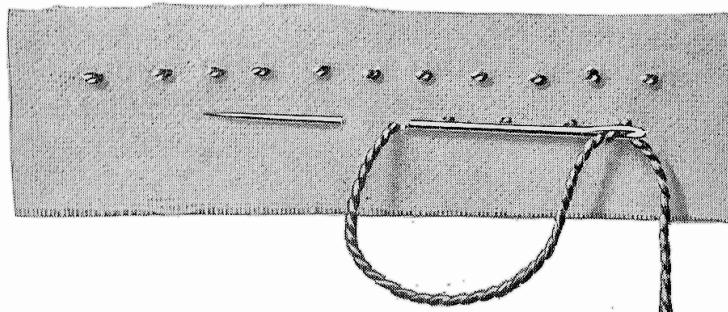


FIG. 23

outlined in this manner, secure the crossing threads together with couching-strokes, as at *i*. Take the stitch from one diamond to the next, bringing the thread underneath each time. To do this, put the needle in as at *i*, and bring it out as at *j*. When the crossing threads are thus secured, go over the outside diamond ends with couching-strokes, so as to make them appear finished. The couching-strokes are attractive when put in with thread of a contrasting color.

**44. Seed-Stitch.**—As shown in Fig. 23, the seed-stitch is simply a tiny embroidery dot made by taking a very small back-stitch.

*Uses.*—The seed-stitch serves as a filling-stitch in small flower designs, borders, initials, and, in fact, anywhere where other filling-strokes, such as knot-strokes, are too large. It is particularly useful, as it combines well with satin-strokes and outline-strokes.



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*Materials.*—Any kind of embroidery thread that is not too fine and any closely woven fabric are suitable for the seed-stitch. Closely woven fabric is especially necessary, in order to have the stitch show up to advantage.

*Making the Stitch.*—To make the seed-stitch, first take a tiny back-stitch to form a seed-stitch; then skip a space equal to twice the length of the seed-stitch and take another back-stitch, and so continue. If rows of these stitches are to be made, the stitches in the succeeding rows should be alternated, as shown in the illustration.

**45. Trio Filling-Stitch.**—In Fig. 24 is shown the trio filling-stitch, or, as it is sometimes called, the *thousand-flower stitch*, for the reason that the size of the stitch may be varied to give the effect

of many kinds of stitches. It consists merely of three embroidery stitches grouped together to form a design, and may be easily and quickly executed.

*Uses.*—For filling in borders or large designs, especially colored ones that require many stitches to make them

appear complete, the trio filling-stitch is excellent. Trio-strokes that contrast in color with the material are most pleasing.

*Materials.*—To appear to the very best advantage, the thread for the trio-stitch should be moderately coarse and firmly woven, but the material that is being ornamented in this manner may be of any weight desired.

*Making the Stitch.*—To make the trio filling-stitch, take a diagonal stitch  $\frac{1}{4}$  in. long, as from *a* to *b*; then bring the point of the needle out from underneath, as at *c*, and place the point in again at *b*, making a vertical stitch; then bring it out at *d* and put it in at *b* again, forming the other diagonal stitch. In inserting the needle at *b* for the last part of the trio-stitch, bring it out so that it will be in position for beginning another trio of stitches. The even length of the stitches, as well as their even spacing and grouping, should be carefully watched when making trio-strokes.

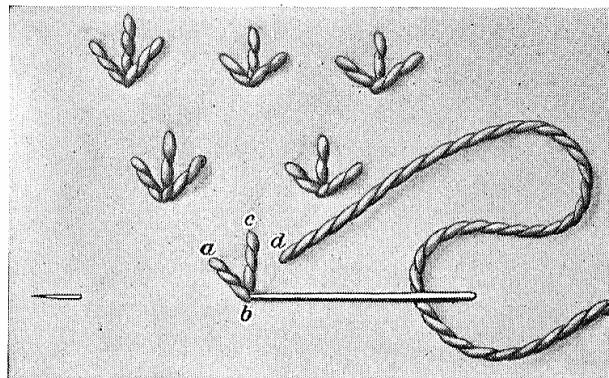


FIG. 24

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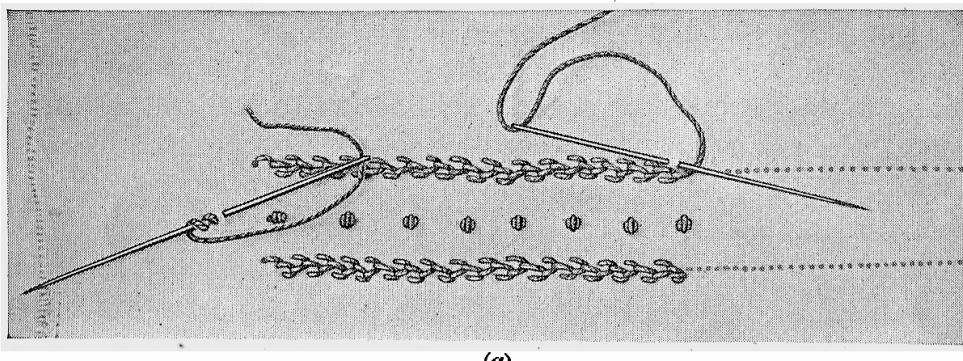


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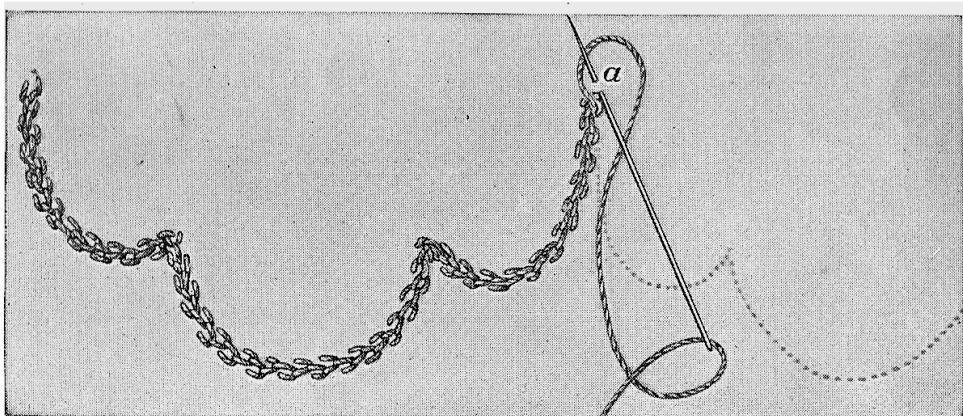
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## FEATHER-STITCHING

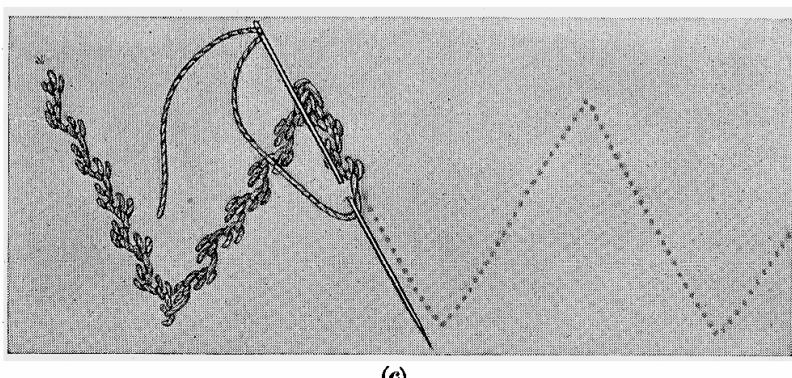
46. **Feather-stitching**, examples of which are shown in Figs. 25 and 26, is made by means of the **feather-stitch**, an embroi-



(a)



(b)



(c)

FIG. 25

ery stitch that derives its name from the fact that it resembles a feather. It is a simple stitch to make, and has a beautiful appearance



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when worked by a practiced hand. It may be formed in single rows or in combinations of two or more rows, thus serving as a convenient embroidery stitch.

*Uses.*—As a trimming in itself for collars, cuffs, blouses, aprons, children's garments, and lingerie, feather-stitching has no rival. Neat bands and borders may be worked with the feather-stitch, as is shown in Fig. 25 (a), which illustrates, also, small French knots, the making of which is taken up later, that serve to add to the attractiveness of the design. In (b) is shown how feather-stitching may be used to outline scallops, and in (c), as well as in Fig. 26, is shown

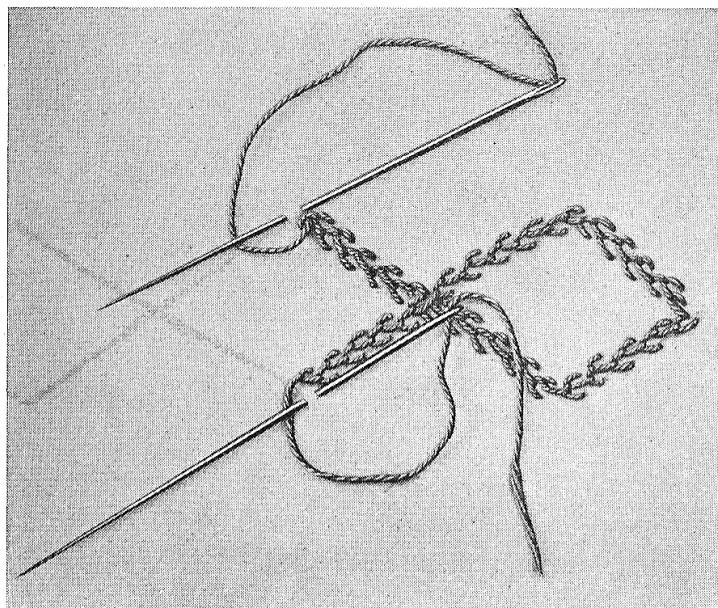


FIG. 26

a clever arrangement of feather-stitching that is especially attractive in border or banding effects or as a trimming between tucks or lace and insertion.

*Materials.*—The thread to be used for feather-stitching may be of any weight or kind. Firm-twisted silk or mercerized thread is perhaps the best, however, because it holds itself in position and makes stitches that appear more artistic than those made with small, soft thread.

*Making the Stitch.*—To feather-stitch, first stamp the pattern or form a guide line with thread or a pencil. Always prepare to work toward you, and hold the work over the forefinger of the left hand. Bring the needle up from the wrong side, and, for the *single feather-stitch*, proceed as indicated in Fig. 25 (a) and (b) and in Fig. 26.



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Make one slanting stitch to the left of the guide line and then one to the right, keeping the thread underneath the needle each time and making each slanting stitch the same in length as the corresponding stitch opposite it. For the *double feather-stitch*, proceed as shown in Fig. 25 (c), taking two stitches on each side each time, one a little bit lower than the other, but parallel with the first stitch. In feather-stitching scallops, take the last stitch at the top of a scallop as indicated at *a*, Fig. 25 (b), so as to make ready for the turning of the work, and thus permit it to be held so as to work toward you.

#### KNOT-STITCHES

**47. Knot-strokes**, which are simply embroidery stitches in the form of attractive knots, are of four kinds—the simplicity knot, Fig. 27; the washable knot, Fig. 28; the French knot, Fig. 29; and the compact knot, Fig. 30—and there are as many ways of making them.

*Uses.*—The uses of the knot-strokes are many. As a filling-stitch, they are undoubtedly more popular than the seed-stitch; for border and outline work, they are always very satisfactory; and around collars and cuffs and on seams in lace and chiffon garments, they make a desirable, attractive finish. The compact knot-stitch is especially pleasing for decorative line work in which something a little more elaborate than the outline-stitch is required, as, for instance, in the design shown in Fig. 31. French knots are extensively used in dressmaking, as they may be formed quickly and are very satisfactory in places where a raised dot-stitch is desired. Such knots are rather frail, however, and do not launder very well. As a border-stitch or an outline-stitch, the washable or the compact knot is very pleasing; in fact, this is possibly the best way in which to use

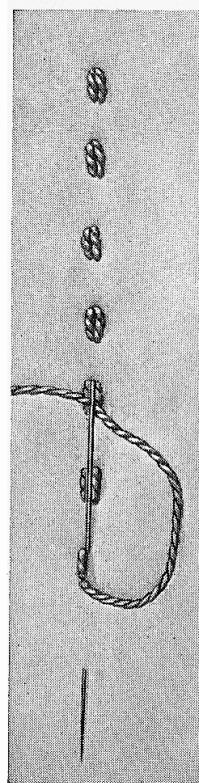


FIG. 27



FIG. 28

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them. If something other than a rolled hem is desired, the compact knot is excellent to use as a hem trimming; in such a case, turn a

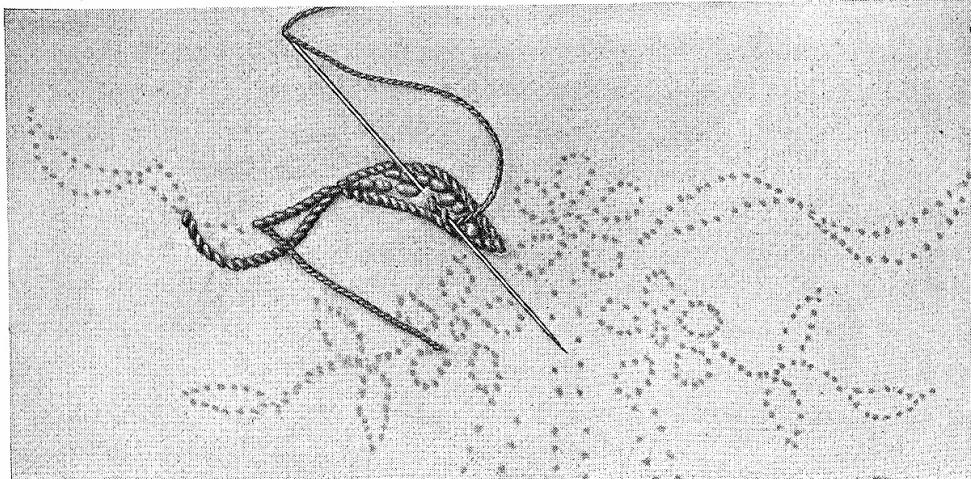


FIG. 29

narrow hem and sew lace or insertion on with the sewing machine and then cover the stitching with the compact knot-stitch. In hemming children's flannels around the neck and the armholes, the compact knot provides a substantial and satisfactory finish. The raw edge of the flannel may be turned over to the right side of the garment, and the compact knot-strokes added on the edge of the turn.

The compact knot-stitch grows rapidly in the worker's hands and is so easily made that its development is fascinating to nearly every woman.

*Materials.*—The thread to be used for knot-strokes should be moderately large—not necessarily coarse, but large enough to make the stitches show sufficiently to justify working them. If large knots are desired, then

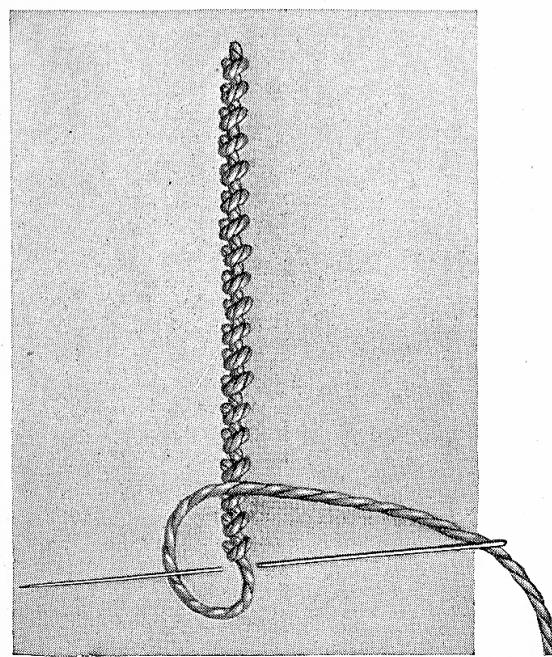


FIG. 30

very coarse thread should, of course, be used. Heavy, firmly twisted mercerized cotton thread, in white, is perhaps most pleasing for the



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compact knot; in fancy work, however, heavy rope silk is desirable. Crewel woolen yarn, which is a firm, closely twisted yarn, is sometimes used in decorating tailored dresses of non-washable material, especially woolen material, with knot-strokes.

*Making the Stitch.*—To make the *simplicity knot-stitch*, proceed as shown in Fig. 27. First make one back-stitch a scant  $\frac{1}{8}$  in. long, and then take a second back-stitch close alongside of the first one. Then slip the needle underneath the material and bring it up at the point where the next knot is to appear, usually  $\frac{1}{8}$  to  $\frac{1}{4}$  in. from the first knot. Repeat the back-strokes in this way until the desired number of knots are obtained. Finish off the thread with a back-stitch underneath one of the knots.

The *washable knot-stitch*, Fig. 28, requires a little more time to make than the simplicity knot, but it is easily executed. To make the washable knot-stitch, first bring the needle out and make a loop as for a chain-stitch; bring the needle up through and then put the needle down just outside of the loop, thus forming a couching-stitch, and draw up the thread; bring the thread to the right side and make another loop and fasten it down. The stitches may be spaced in the manner shown or they may be joined to each other, as desired.

To make the *French knot-stitch*, proceed as shown in Fig. 29. Bring the needle up through the material from the wrong side; hold it with the right hand; around its point, with the left hand, wind the thread two, three, or four times, according to the size of knot desired; draw the twists snug, but not tight, around the needle; and put the point

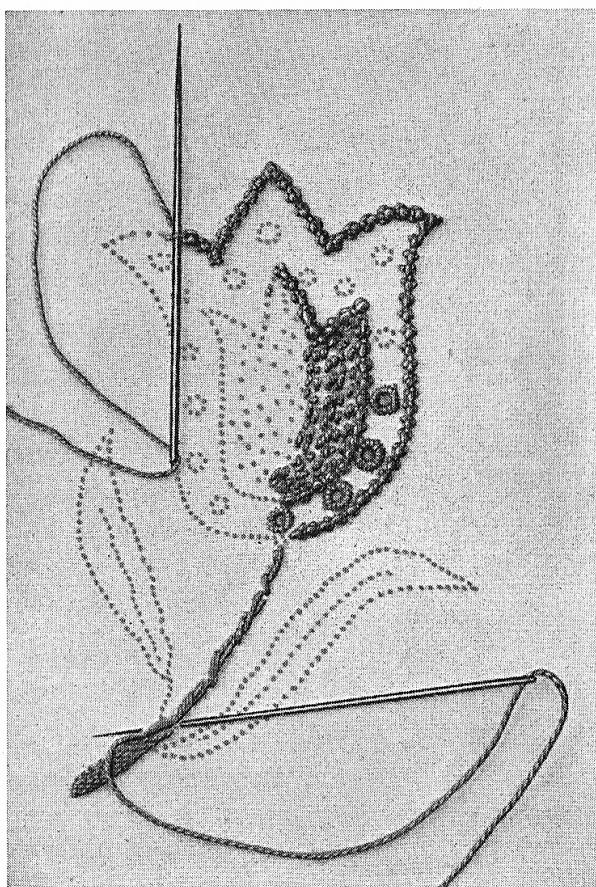


FIG. 31



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of the needle down as close as possible without putting it in the same place as where it came out. Next, slip the point of the needle underneath the fabric to the place where the next knot is desired, bring the needle out, and twist the thread around the needle, as before. Then insert the point of the needle as close to where it came out as possible, holding the thumb of the left hand over the twisted knot as the needle and all the thread is being pulled through, so that the knot will hold down very close to the fabric.

To make the *compact knot-stitch*, Fig. 30, put the needle in the material at right angles to the line to be followed and bring the thread around the point of the needle, as shown. Then, draw the thread up, and a knot will be tied. Proceed with the remainder of the stitches in the same manner, remembering always to draw each knot close to the material and to put the needle in crosswise of the line of stitches.

#### OPEN-SEAM STITCHES

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**48. Open-seam stitches**, of which there are several variations, are most interesting at times, especially when Dame Fashion decrees that milady use narrow ribbons or bands in her daintiest dresses. The use of narrow ribbons always calls for a generous display of hand work, and open-seam stitches afford an attractive way of joining such ribbons, bands, folds, or even lace insertion. The two pieces of material that are to be held together with open-seam stitches should first be basted on a piece of firm paper before the work is begun. Care should be taken to space them evenly, so that the width will be exactly the same the entire length of the strips. Usually, this space is from  $\frac{3}{8}$  to  $\frac{1}{2}$  in. wide, very coarse material, of course, requiring wider spacing than thin fabric, in order that the stitches will appear to good advantage.

**49. Fagoting-Stitch.**—The fagoting-stitch is perhaps the simplest of the open-seam stitches; therefore, it will receive consideration first. Fagoting stitches are of two kinds—one, single fagoting, as shown in Fig. 32, and the other, twisted fagoting, as shown in Fig. 33. The single fagoting, which is very satisfactory where ribbons or bands are placed close together, may be made a little quicker than the twisted fagoting, but is not quite so pretty in wide spaces.

**Uses.**—Fagoting-strokes are used for many purposes—for joining seams in lace and chiffon garments and even in joining seams in



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skirts, provided there are many gores to be joined. Yokes and collars may be made of bias folds of silk, satin, or even fine lawn held together with these open-seam stitches, in which case the folds are basted to the pattern of the collar or the yoke and shaped to fit it and then secured with the open-seam stitches.

*Materials.*—Any material to be joined at the seams or ribbon or bias band, from chiffon and lace to the heaviest silk, is suitable for fagoting. The thread should be of a weight suited to the material to

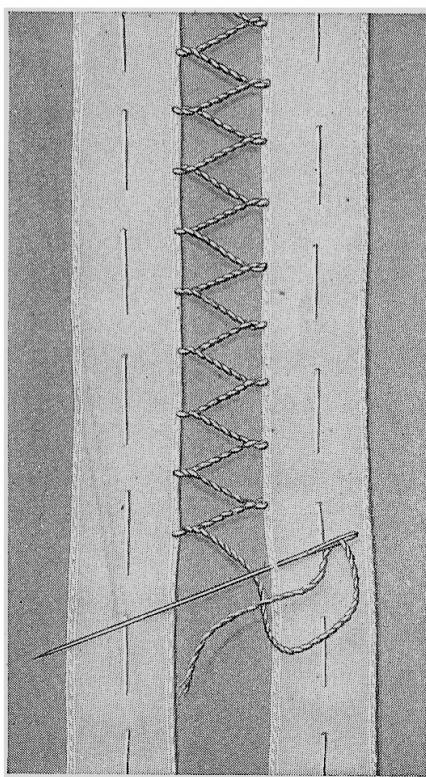


FIG. 32

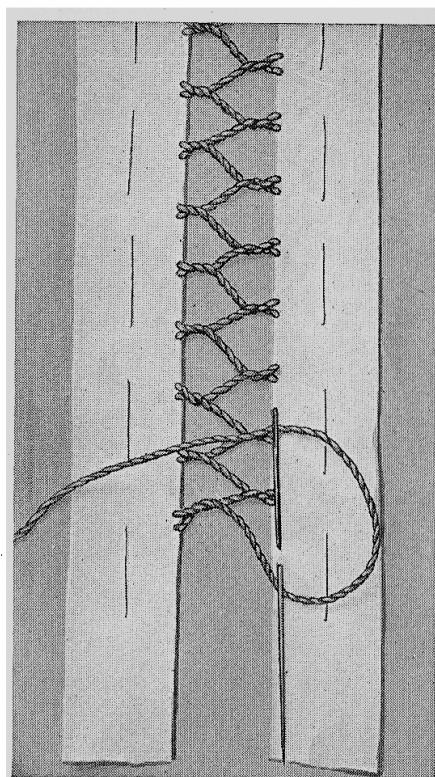


FIG. 33

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be joined, lace and chiffon requiring fine thread and heavy silk coarse thread.

*Making the Stitch.*—To make the *single fagoting-stitch*, work toward you, alternating the stitches from one side to the other, as shown in Fig. 32. Insert the needle perpendicular to the finished edge of the ribbon, bringing it out over the thread each time and keeping the stitches about  $\frac{1}{4}$  in. apart the full length of the work.

To make the *twisted fagoting-stitch*, proceed as shown in Fig. 33, working alternately from one side to the other. Take the stitches parallel to the finished edge of the ribbon or band, as shown; this will



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cause the stitch to twist each time, thus making it a little more attractive in wider spaces than the single fagoting-stitch would be.

**50. Twisted Bar-Stitch.**—Another pleasing open-seam stitch, namely, the twisted bar-stitch, is shown in Fig. 34.

*Uses.*—The twisted bar-stitch is used for the same purposes as any other open-seam stitch, but is preferable where the ribbons run around a figure instead of up and down, as the weight of the ribbons will hold the bars straight and prevent the ribbons themselves from falling together, as might otherwise be the case.

*Materials.*—The materials required for the twisted bar-stitch are practically the same as those used for fagoting, and the work is very attractive when spaced about  $\frac{1}{4}$  in. apart and worked with coarse thread.

*Making the Stitch.*—To make the twisted bar-stitch, prepare the ribbons in the same way as for fagoting. Begin by bringing the thread up from underneath one edge of the ribbon, as at *a*, and taking a stitch in the ribbon directly opposite, as at *b*. Then twist the thread around the cross-stitch thus made from four to eight times, the number of twists depending on the width of the space between the ribbons and the weight of the thread.

When the last twist is made, bring the needle up from the wrong side, as at *a*, and put the needle in at a point very close to where it comes up and bring it out, as at *c*, in position for beginning the next stitch. The spacing of the stitches on the ribbon should equal about two-thirds of the space between the ribbons.

**51. Buttonhole Tied-Stitch.**—The buttonhole tied-stitch, Fig. 35, is another open-seam stitch that meets with much favor.

*Uses.*—The buttonhole tied-stitch is employed for the same purposes as the other open-seam stitches and is especially good when the ribbons are spaced farther apart than those used in the fagoting-stitch.

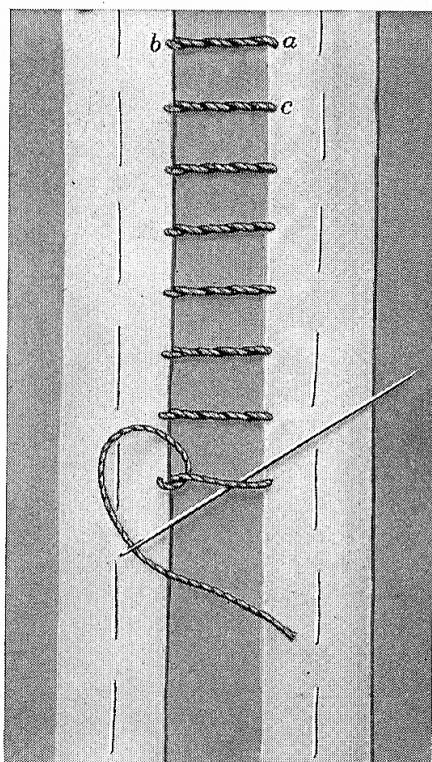


FIG. 34

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*Materials.*—The materials for the buttonhole tied-stitch do not differ to any extent from those used for the fagoting-stitch.

*Making the Stitch.*—In making the buttonhole tied-stitch, first make a cross-stitch from *a* to *b*, as in making a twisted bar-stitch; then slip the needle underneath the ribbon from  $\frac{1}{4}$  to  $\frac{3}{8}$  in. and bring it up as at *c*, and catch it over the bar, as shown at *d*; then make from four to six single-purl buttonhole-strokes and put the needle in from underneath at a point *e*, directly opposite point *c*; from this point, as in making the twisted bar-stitch, slip the needle underneath and bring it out as at *f*, and continue with the next stitch, making all the stitches required to fill the space in this manner. To be effective, the buttonhole tied-stitch should be spaced evenly, as is shown by the finished stitches in the illustration.

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**52. Sheaf-Stitch.**—The sheaf-stitch, Fig. 36, is an open-seam stitch that is formed by tying groups of thread together in such a way as to give them the appearance of sheaves.

*Uses.*—The sheaf-stitch is very desirable for fastening together two pieces of material, especially ribbons, bias folds, and hem-stitched edges that are to show openwork between; in fact, it may be used for any of the purposes for which fagoting is employed. The sheaf-stitch is useful, also, in hem-stitching, as it aids in drawing the threads together in attractive groups and in holding them securely.

*Materials.*—A crewel needle and firmly twisted thread should be used in making the sheaf-stitch. The material may be ribbon, preferably narrow ribbon, ribbon and lace, lace and insertion, or bias folds of silk, linen, or lawn that are to be held together.

*Making the Stitch.*—To make the sheaf-stitch, begin at the right and take a stitch  $\frac{1}{8}$  to  $\frac{1}{4}$  in. long in one piece, on the extreme edge, making the stitch as shown at *a*; bring the needle down and take a stitch of the same length in the opposite piece; then take another

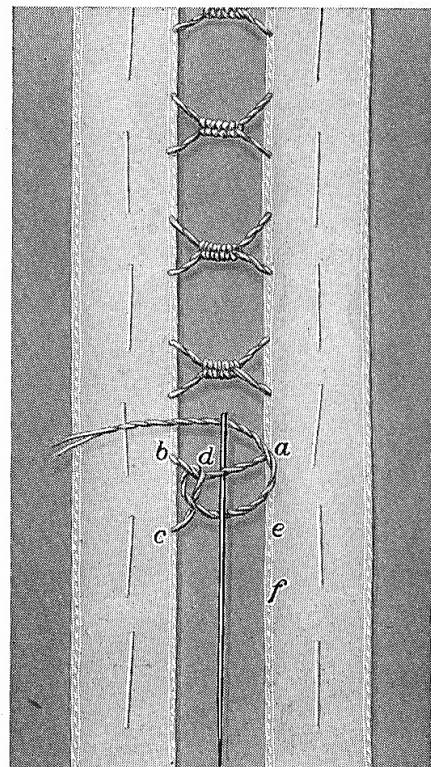


FIG. 35



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stitch in the first piece and another in the opposite one, and so continue until the entire length of the strip is fastened together. Thread the needle again, and, if desired, with thread of contrasting color, and tie each sheaf together. The number of threads to be taken up in each sheaf depends on how close together they are and the width of the spacing. The farther apart the stitches are, the fewer the threads in the sheaf should be.

To prevent the thread from slipping and to hold it securely, a knot should be tied directly on top of each sheaf. To do this hold the thread down with the thumb of the left hand and bring the needle under the full number of threads that are to be tied together, as shown at *b*, and bring the needle out over the thread. Draw the knot up tight, and then proceed to take up another set of threads, tying them in exactly the same manner, and continue in this way until all the threads are tied. In finishing the end of the thread after the last sheaf is tied, twist it around the last thread in the last sheaf and then take a couple of over-and-over stitches where this thread comes out at the edge of the ribbon, so that it will hold securely and yet not show prominently.

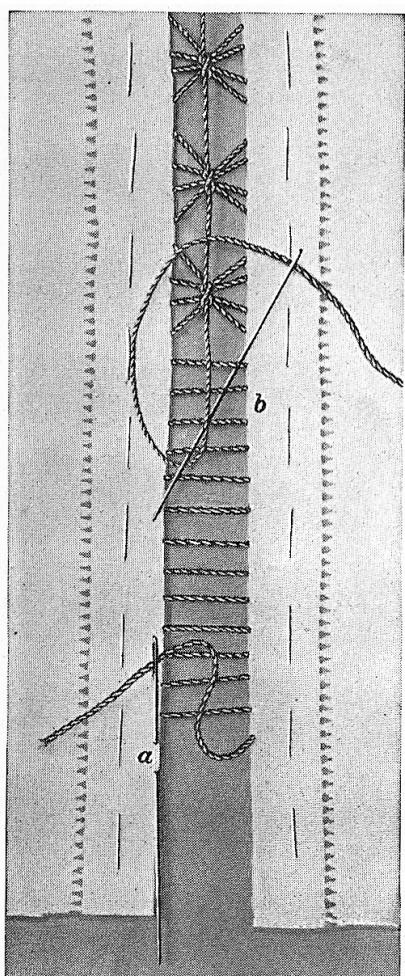


FIG. 36

**53. Blanket-Stitch Seam.**—The blanket-stitch seam, Fig. 37, is really nothing more or less than a single-purl buttonhole-stitch used to join two edges of material in an open seam.

*Uses.*—The blanket-stitch seam is used to join materials in much the same manner as the fagoting-stitch, the sheaf-stitch, and other stitches already discussed. In employing the blanket-stitch seam to join bands and ribbons, the materials should be placed very close together; indeed, for this style of seam, the fabrics to be joined should never be more than  $\frac{1}{4}$  in. apart.

*Materials.*—The materials to be used in making the blanket-stitch seam should be much the same as those used for open-seam stitches.



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*Making the Stitch.*—To join the two pieces of material in an open seam, first take three blanket-strokes in one side, as is shown at *a*, being very careful in making each stitch to bring the point of the needle out and over the thread and then to draw it up. Next, turn the work around in the hand and take three similar stitches in the opposite side,  $\frac{1}{8}$  in. below the first three, as shown at *b*. Turn the work again and take three stitches in the same manner, and continue to turn the work and to work three stitches on each side until the entire space is filled.

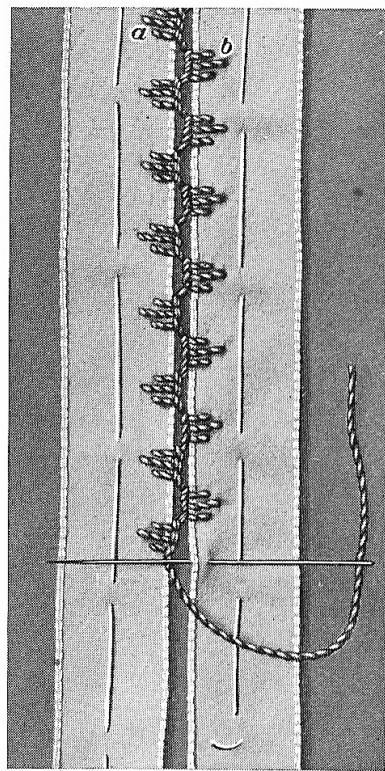


FIG. 37

#### BUTTONHOLE- AND EYELET- STITCHES

**54.** In embroidery work, the stitches used in working buttonholes and eyelets may be employed to advantage in ornamenting garments and in making fancy work; and, while the most of these stitches are simple so far as making them is concerned, the effects that may be brought out are really pleasing. If it were necessary to mention which of the many needlework stitches are used most, the buttonhole-stitch and the eyelet-stitch should not be overlooked because of their importance.

**55. Triangular Buttonhole-Stitch.**—The triangular button-hole-stitch, which is shown in Fig. 38, is merely a blanket-stitch run diagonally, to fill in an embroidery design.

*Uses.*—Triangular buttonholing serves very well to bring out braided effects, borders, and conventional ribbon designs in an attractive manner.

*Materials.*—For the triangular buttonhole-stitch, a twisted thread and a crewel needle are preferable. The thread may be coarse or fine, depending on the material, which may be of any weight desired, but should always be firm enough in weave to insure an even outline. Designs for this stitch may be had in transfer patterns or they may be outlined with a pencil and a ruler.

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*Making the Stitch.*—To make the triangular buttonhole-stitch in the manner shown—that is, with a single purl—put the needle in as at *a* and bring it out, over the thread, as at *b*, continuing to make the stitches in this manner, and one a trifle shorter than the preceding one, until point *c* is reached. Then turn the work around and put the needle in at *d* and bring it out at *c*, continuing to work the stitches, each one shorter than the preceding one, until point *e* is reached. Repeat the operations described until the design is completed. In working this stitch, it should always be borne in mind

that the purl edge of the buttonhole-strokes must be in a true diagonal line and exactly even one with the other; also, that the stitches in each triangle must be spaced evenly, with the longest stitch of each triangle parallel and very close to the purled edge of the completed triangle immediately above it.

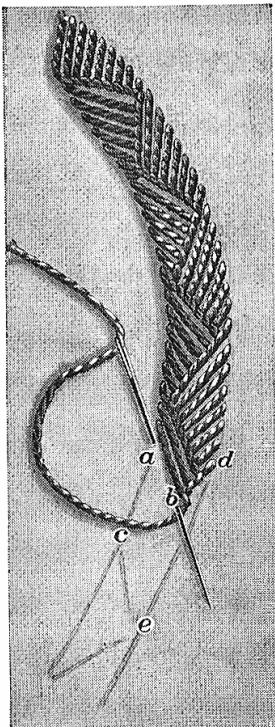


FIG. 38

**56. Ornamental Buttonhole Edge.**—In Fig. 39 is shown how the single-purl buttonhole-stitch may be utilized to form what is called in embroidery work an ornamental buttonhole edge.

*Uses.*—The ornamental buttonhole edge serves very well to relieve the plainness of garments that will not permit of the use of lace trimming because of the design or the material, whether for infants' dresses or petticoats or for dainty semitailored blouses, collar-and-cuff sets, or underwear for grown-ups. Many other uses to which a stitch of this kind may be put will

become evident when familiarity with it is gained.

*Materials.*—For the ornamental buttonhole edge, coarse, firmly twisted, mercerized cotton is excellent, but, if desired, buttonhole twist may be used. The thread may be either white or colored, depending on the fabric that is to be ornamented with the stitch. The chief requirement is to secure a thread that is sufficiently firm to make each buttonhole-stitch stand out well.

*Making the Stitch.*—To make the ornamental buttonhole edge, begin by making two tiny over-and-over stitches right on the edge of the material, so as to secure the thread. Next, bring the needle around and through from the right side, as at *a*, to form a loop;

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then bring the thread out, as at *b*, and put the needle in over both threads, as shown, thus forming a single-purl, or scallop, buttonhole-stitch. Work three buttonhole-strokes alongside of each other in this manner; then form another loop and continue as directed until the work is completed. Always take care to get the loops even in size and to have the thread just barely catch the edge of the material.

**57. Embroidery Eyelet.**—In Fig. 40 are shown several embroidery eyelets, the chief purpose of which is to complete an ornamental design, as shown. Embroidery eyelets may be either round or oblong, the stitch being the same in each case.

*Uses.*—The embroidery eyelet is suitable for all kinds of lingerie blouses and gowns and for ornamenting household linens. Tiny eyelets are especially adapted to infants' garments, neckwear, handkerchiefs, and similar articles.

*Materials.*—As the embroidery eyelet may be used with any kind of embroidery work, the material for the eyelets, as well as the thread, should be the same as that used for the embroidery.

*Making the Stitch.*—To make embroidery eyelets, proceed as follows: Secure the work in an embroidery hoop and determine where the eyelet should come. Then outline it with thread in a running-stitch, so that it will be the exact size of eyelet desired, and, with a stiletto, make a hole large enough to meet the outlining thread. Secure this thread with a tiny back-stitch, but do not break it off, and then continue to work the eyelet with the over-and-over stitch, working from right to left and taking the stitches very close together, but not close enough for them to overlap in any place, and from  $\frac{1}{16}$  to  $\frac{1}{4}$  in. deep. The depth of such stitches should be governed by the size of the eyelet; small eyelets require shallow stitches and large ones deep stitches. Finish the eyelet with a tiny back-stitch on the wrong side.

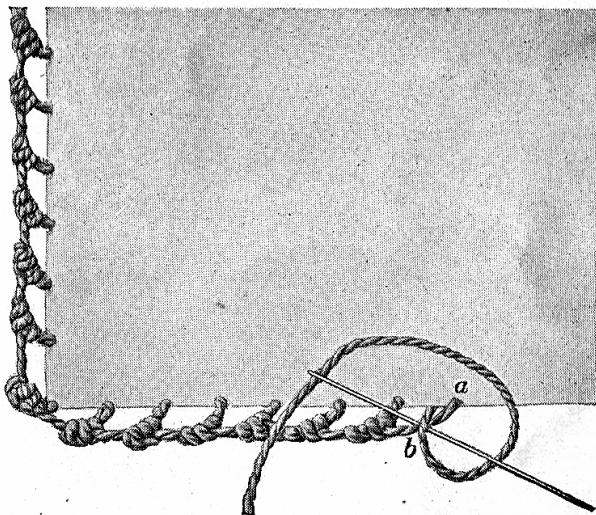


FIG. 39



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If an oblong eyelet is to be made, determine first its position and then outline it with thread, giving it the shape desired; next, slash it lengthwise with the embroidery scissors and clip the edges so that the material may be drawn back under and concealed by the stitches made in working the eyelet.

If the eyelet is to be very long so as to accommodate very wide ribbon, stitch twice around the eyelet outline with the sewing machine before cutting, making the rows of stitching  $\frac{1}{16}$  to  $\frac{1}{8}$  in. apart. Stitching in this manner will give strength to the eyelet and keep it in shape

much better than if the material is not reinforced. If the material is very sheer, it is advisable to place a piece of lawn or a piece of the same material as is being ornamented underneath and then stitch through both thicknesses of material; in this way, sufficient body will be secured to impart strength to the eyelet.

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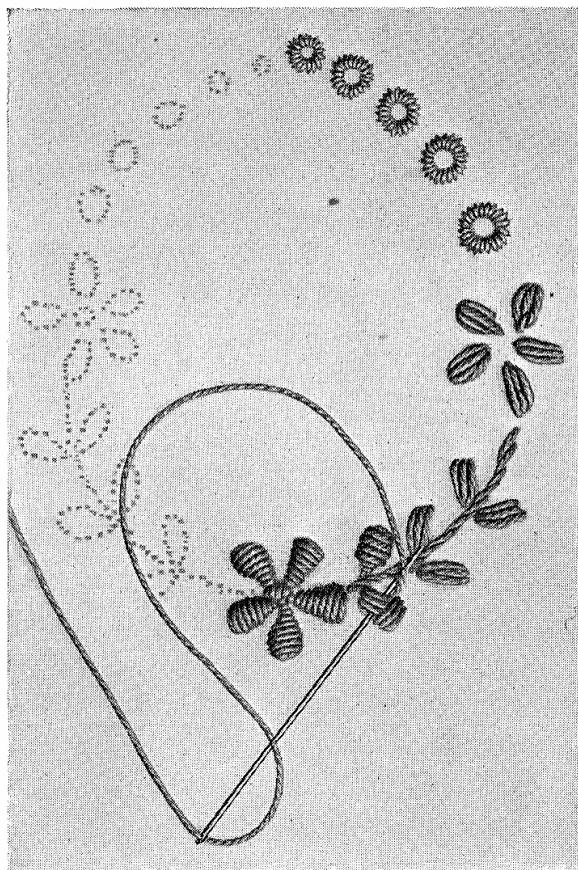


FIG. 40

**58. Buttonhole Eyelet.**—The buttonhole eyelet, Fig. 41, differs from the embroidery eyelet principally in that it is larger and heavier in appearance. It is a simple stitch to make and builds up rapidly.

*Uses.*—Buttonhole eyelets are used in places where heavier work than that pro-

duced by the embroidery eyelet is desired, or where a firm edge is required for the eyelet, as when a cord or a ribbon is to be run through a series of them.

*Materials.*—For buttonhole eyelets, a firm, moderately large thread is best, although in working small eyelets soft thread is frequently used. Such thread, however, should be twisted sufficiently to hold in shape well.



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*Making the Stitch.*—To make the buttonhole eyelet, proceed to outline the center of the proposed eyelet with running-strokes, so that in working the eyelet itself the center will hold in shape. Punch the eyelet with the stiletto or clip the center of the eyelet so that the edges may be drawn back to the outlined edge. After making the running-strokes, proceed with single-purl buttonhole stitches without breaking off the thread, following the illustration closely as a guide. If the eyelet is to be large, bring the purls to the outside, as shown. If it is to be small and ribbon or cord is to be run through it, then use the regulation buttonhole-stitch, bringing the purls to the inside, so as to give strength to the eyelet. In finishing a buttonhole eyelet, take the last stitch, put the needle over the last purl and bring it through to the wrong side, and fasten the thread with very small back-strokes or over-and-over stitches.

#### 59. Wallachian Embroidery.

Wallachian embroidery is nothing more or less than a single-purl buttonhole-stitch done in heavy thread. Such embroidery work is suitable for heavy fancy work, for collar-and-cuff sets, as well as for decorating children's garments. Many times it is used to form leaves, the buttonhole edge being thrown to the outside and made to meet in the center, as the divided satin-stitch does.

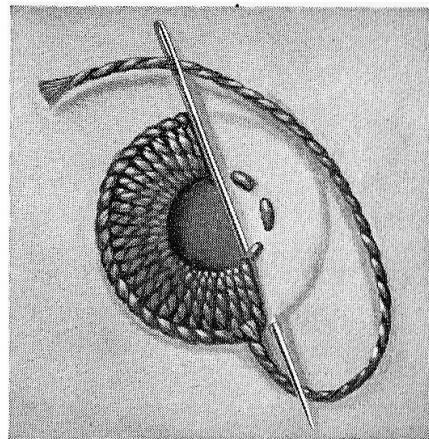


FIG. 41

#### 60. Buttonhole Scallop.

The buttonhole scallop, Fig. 42, is simply the single-purl buttonhole-stitch made over a scalloped outline.

*Uses.*—The buttonhole scallop is a very popular finish for the edges of children's garments, lingerie, and collars and cuffs. In fact, its uses in fancy work are practically unlimited.

*Materials.*—Buttonhole twist, heavy twisted silk, stranded mercerized silk, and sometimes even Filo silk are used for working the buttonhole scallop; however, Filo silk does not produce such attractive scallops as do the firmer threads. One or more strands of thread may be used to work the buttonhole scallop, the number in every case depending on the depth and the weight of the scallop that is wanted.



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*Making the Stitch.*—When the buttonhole scallop is to be padded with solid padding, the fabric should always be put in a hoop so that the work will not become drawn in any place. To make the stitch, fill the outlined scallop with padding stitches, as at *a*, and then proceed to work over the padding with a single-purl buttonhole-stitch, as at *b*. When the scallops in a design are completed, trim away the material on the outer edge of the scallop, as at *c*, taking great care that none of the buttonhole-strokes are clipped in so doing. If a very durable edge is desired, a good idea is to go over the edge, as at *d*, with an overhand-stitch or a single-purl buttonhole-stitch, catching a stitch in each purl so as to reinforce the scallop.

In cases where extremely heavy padding is desired, or where time is too limited to bother with padding-strokes, heavy cotton yarn, such as Dexter cotton, is very satisfactory to use, especially

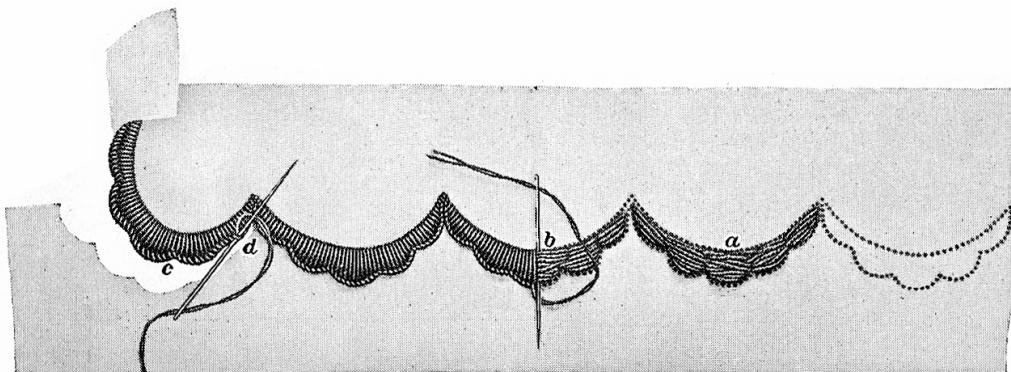


FIG. 42

if large scallops like those required for sheets and pillow cases or the bottom of petticoats are to be made. In such cases, the heavy yarn can be brought around and shaped so as to form scallops and the buttonhole-stitch worked directly over it to hold it in place. Very large scallops may be strengthened and made to retain their shape better if a couple rows of machine-stitching are added around the outline of each scallop before the embroidery work is proceeded with.

In working scallops that come so near the edge of the material that the fabric cannot be fastened well in the embroidery hoops, a good idea is to baste a piece of material to the edge of the material in which the scallops are to be worked. Enough goods should be used to permit the hoops to catch it well and at the same time allow the scallops to be brought far enough inside the hoops to permit them to be worked with comfort.



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# EMBROIDERY STITCHES

(PART 1)

## EXAMINATION QUESTIONS

NOTE.—In connection with the answers in reply to these Examination Questions, it is necessary to submit samplers of fifteen embroidery stitches. These samplers may be made on any material at hand, but in all cases the thread used in making the stitches should harmonize with the material. The samplers should be about the same in size as the illustrations of the stitches throughout the lesson.

- (1) (a) Why are sharp scissors needed in embroidery work?  
(b) Why should a large embroidery hoop be avoided in embroidering?
- (2) Why is it advisable to use transfer patterns in embroidery work?
- (3) (a) Why should the beginner in embroidery work select simple designs? (b) Why should a hot iron be used in transferring a design from a transfer pattern to material that is to be embroidered?
- (4) Why should long needlefuls of thread be avoided in making embroidery stitches?
- (5) (a) What is the purpose of the padding-stitch? (b) Tell why the padding-stitch should be worked in the opposite direction to the stitch used to cover it.
- (6) Submit for inspection a sampler of an outline-stitch covered with a stem-stitch.
- (7) (a) In needlework, what does the word couching mean?  
(b) Submit a sampler of blanket-stitch couching.
- (8) In selecting coronation braid for a stamped design, what precaution must be observed?

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(9) (a) What kind of material should be used for brickwork?  
(b) Submit a sampler of brickwork.

(10) (a) Submit a sampler of the twisted running-stitch.  
(b) Why, in the twisted running-stitch, should care be taken in making the overcasting-strokes?

(11) (a) Why is it advisable to use a firmly twisted thread in making the chain-stitch? (b) Submit a sampler of a chain-stitch.  
(c) In what way does the cable-stitch differ from the single chain-stitch?

(12) For what purpose can the couching-stitch be used in connection with the looped braid-stitch?

(13) (a) Submit a sampler of the trio filling-stitch. (b) Submit a sampler of both single and double feather-stitching.

(14) Submit a sampler of: (a) the simplicity knot; (b) the washable knot; (c) the French knot; (d) the compact knot.

(15) (a) Describe the use of open-seam stitches. (b) In what way does the twisted fagoting-stitch differ from the single fagoting-stitch?

(16) Submit a sampler of: (a) the sheaf-stitch; (b) the triangular buttonhole-stitch.

(17) Explain the use of the ornamental buttonhole edge.

(18) When should the regulation buttonhole-stitch be used in embroidery eyelets?

(19) (a) When may cotton yarn be used for padding? (b) When is it advisable to stitch a scallop with the sewing machine before working it?

(20) Submit a sampler of a buttonhole scallop made over a padding-stitch.

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